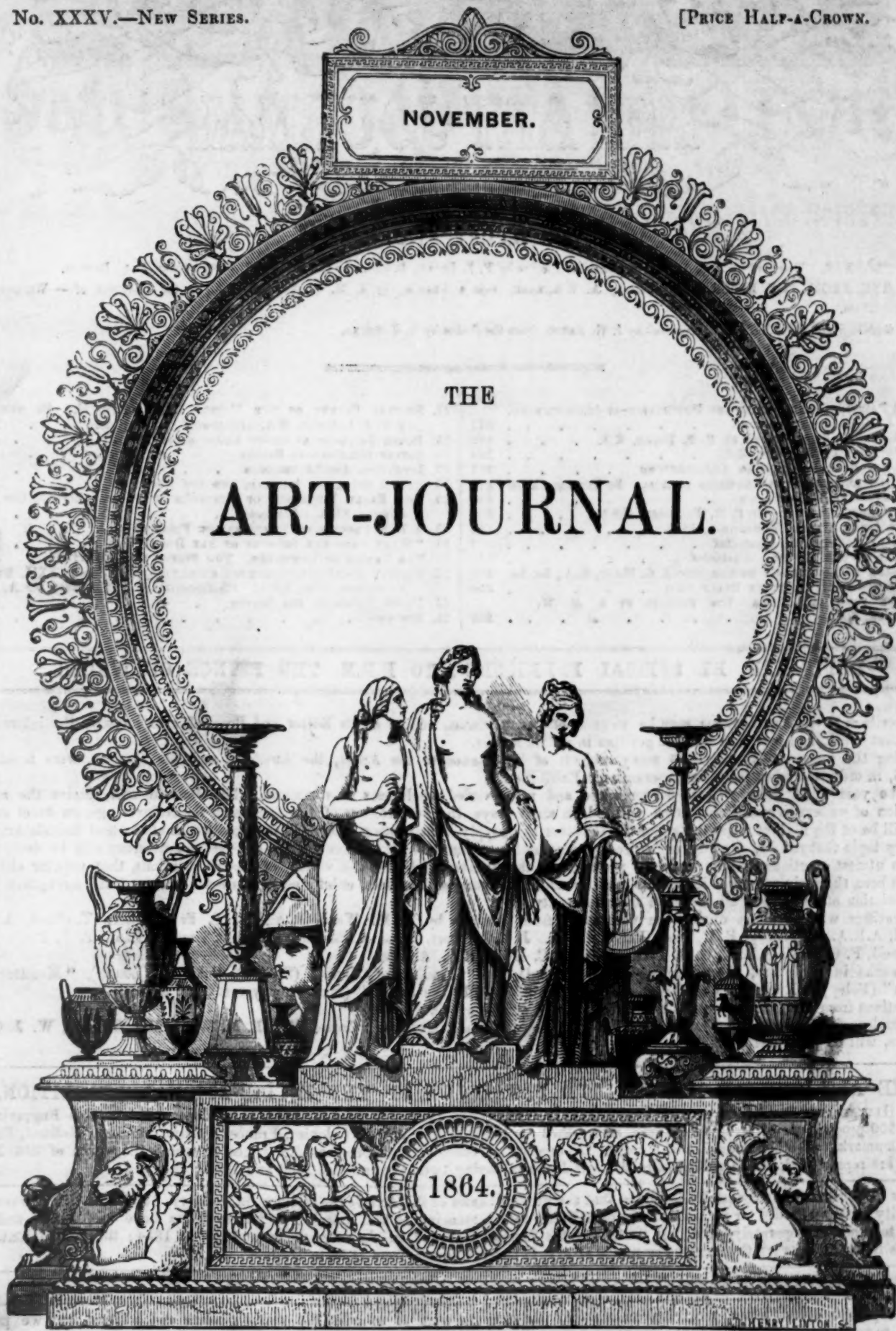


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THE ART-JOURNAL

THE ILLUSTRATIONS.

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3. THE GENIUS OF COMMERCE. Engraved by J. H. BAKER, from the Statue by G. FONTANA.

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THE ART-JOURNAL.



LONDON, NOVEMBER 1, 1864.

ON FRESCO PAINTING
AS APPLIED TO THE
DECORATION OF ARCHITECTURE.

BY J. BEAVINGTON ATKINSON.



HE term fresco I shall use simply in its generic sense, as including the great family of plaster or wall paintings, devoted in distant ages, and among diverse peoples, to the adorning of temples, churches, palaces, and private dwellings. I shall endeavour to enunciate the laws which have governed, and must in all coming times continue to regulate, the fellowship subsisting between painting, an art comparatively facile, and the severe, stately, noble science of construction. These regulating laws, for the sake of conciseness and clearness, we will distribute under three generic heads.

First, we will indicate the subjects best suited to mural paintings, whether sacred, historic, or poetic.

Second, we will treat of the special styles of pictorial composition, which, by their prescribed severity, symmetry, and dignity, may best comport with corresponding architectural attributes.

Third, we shall speak of mural painting as a medium of colour, as a means by which construction, without the surrender of its distinctive lines or the confusion of its proportions, may be enhanced in beauty and rendered more emphatic in expression.

Let us proceed at once to the first division, the choice of a suitable theme. It may seem little better than a truism to declare that the purpose for which a building is designed must regulate the character of the pictorial subjects employed in its decoration. It will at once be evident that a church for worship, a hall for legislation, and a house for domestic uses, will each call forth distinct and appropriate trains of thought, which, like visions, may be emblazoned on the walls. The devotee of the middle ages knelt in a side chapel of the Florentine church of La Trinità, in the presence of a fresco picture representing the death of the holy St. Francis. Again, the podestà, or chief magistrate of the Tuscan republic, we are told by Vasari, was surrounded in his hall of state with a grand composition by Giotto, depicting the figure of the Commune seated in the character of a judge, with a sceptre in the hand, and scales equally poised over the head, to indicate befitting rectitude in his decisions. And then if we turn from the solemnity of the church and the dignity of the state, and enter within the sphere of domestic life, we

find that Agostino Chigi, the Roman banker of the sixteenth century, called to his aid Raphael, Giulio Romano, and Giovanni da Udine, to adorn the stanze and loggia of his palace, now called the Farnesina, with the poetry and romance of the Grecian Parnassus, so that visitors walking in at the garden door were greeted by Venus, Psyche, Cupid, and the Graces; and guests seated at the table might gaze at Galatea floating in her shell, drawn by sportive dolphins. Thus in three illustrious examples—the death of a saint, the impersonation of civil government, and the classic phantoms of imagination—do we see with what distinct yet appropriate subjects the Italians of the fourteenth, fifteenth, and sixteenth centuries, were accustomed to adorn the altar of a church, the palace of a republic, and the villa of a private citizen. To quote the words of Sir Charles Eastlake, in a report presented to the Commissioners on the Fine Arts, monumental painting takes for its theme “Religion, Patriotism, and Poetry. Its purpose is to edify, by the highest examples and the highest associations, to stimulate the love of national glory, and to minister to the pleasures of the mind.”

Of the subjects chosen by painters for the decoration of architecture, the boldest, the grandest, and the most imaginative, are perhaps Michael Angelo's frescoes in the Sistine, and Correggio's frescoes in the domed churches of Parma. Michael Angelo treads with giant step across the ages of eternity; infinite time is within his ken: infinite space rests in the hollow of the painter's hand. In contrast, the treatment of Correggio in his fresco filling the cupola of the Duomo at Parma—the Assumption of the Virgin, attended by the heavenly host—approaches that facile and decorative manner of the decadence which was speedily to overtake and overthrow fresco painting in common with the allied arts. The themes handled by Correggio and Michael Angelo are ambitious—much too ambitious, indeed, for the spaces usually allowed by architects for pictorial decoration, or for the funds generally at the command of fraternities and building committees. The topics, however, which the sacred Scriptures suggest to the painter, like the truths of our religion, while they fill the heavens with their glory, are at the same time humble as the daily walks of life. Giotto, for example, painted with all the simplicity belonging to the early years of the fourteenth century such subjects as the following, taken from the usual and prescribed Biblical series:—‘The Young Christ in the Temple,’ ‘The Baptism of Christ,’ ‘The Marriage in Cana,’ ‘The Raising of Lazarus,’ and ‘The Entry into Jerusalem.’ We all well know that the earliest Christian Art is simple, and in sentiment pure and impressive. And subjects treated with like singleness of aim need present little difficulty even to tyros, who in the present day may be willing to revive in its purity a practice which, like religion itself, has been too often overlaid with complexity and corruption by its professors.

Then came an epoch or stage of development, when Art was the instructor of the people. The subjects chosen, whether executed in fresco or mosaic, formed a consecutive narrative, as in the decorated vaults of St. Mark, where the unlettered multitude saw, as it were, laid open the pages of what has aptly been termed the pictorial Bible for the people. Then followed a time when Art, like religion, ceasing to be militant, sought to be triumphant. The fetters which had bound in seemingly subjection were broken; painting was no longer a mere symbol of faith, a simple instrument by which a saving

truth might be spoken; before long she became reared as a spangled banner, flaunting across the sky to lead a proud church on its triumph. Then followed a fall—the ignominy of an Art rolling in revelry. The lessons which this recital should teach us are these—that the simplest of subjects often embody the noblest truths of the Gospel; that compositions which present the least difficulty to the draughtsman frequently attain consummate power and expression; that mural paintings which are to serve as aids to faith and instruments for instructing the people, have usually been lucid and emphatic as the Bible narrative itself; and lastly, as we shall more expressly show in the sequel, that this simplicity, earnestness, and emphasis, can alone make fresco painting the seemly companion of an architecture which is severe, symmetrical, and noble in its breadth.

The subjects suitable for mural decoration, which we have recounted, are taken exclusively from a foreign land. That the Italian Church should enjoy this monopoly even to the present moment, is on the part of England not only a misfortune but a fault. How to bring our English Church within the pale of these fresco decorations is a problem which should claim the anxious thought both of ecclesiastics and of artists. No reason can be assigned why the walls of our parish churches should not be covered with paintings economic in cost, correct as works of Art, and sound in theologic teaching. It is an error to suppose that the best subjects are worn out, or have become irredeemably perverted from their original truth. Goodness and beauty, even in a picture-world, can never die; and the law would seem to hold constant in Art no less than in nature, that in the midst of individual aberration the primal type of the true and the beautiful preserves its integrity. Christian Art, notwithstanding the tainted body which it may sometimes be doomed to bear, remains as indestructible as religion herself, and we are all glad in our own land to recognise within the last few years, the revival of a life which had become nearly extinct. The churches of All Saints, Margaret Street, of St. Alban, Holborn, and of St. James the Less, Westminster, have, within recent date, received fresco paintings. But the amount of bare wall surface throughout our land, which yet calls aloud for decoration, and the number of subjects ready to take their place along vacant naves, aisles, and choirs, almost exceed the power of calculation. The themes which might be suggested for church pictures are endless. The Bible, indeed, will probably be found as inexhaustible in topics for painting, as it has already proved in texts for sermons. Repetition of prescriptive pictorial forms might be permissible even as we all admit the reiteration of accepted truths. The discourse which is most edifying to a mixed congregation, has not always the boldest originality; and the pictures which it might be profitable for the rustics of a village to look at, need not be free from plagiarism. Thus I can see no objection to the repetition of Raphael's cartoons along the walls of a country church, and I know of no reason why the artist who had succeeded in making a broad and bold translation of these compositions for one building might not be employed in the multiplication of the same works, until every county should possess one church or more so adorned. The practice of this mural decoration being once instituted, monotony might easily be made to give place to variety. Leading Academicians should be engaged in the design of original compositions. But frescoes executed by our chief artists would necessarily be costly. The



difficulty is to render mural paintings popular and widely diffused, economic in cost and excellent in style. For this end it would be desirable that several series of subjects should be designed by the best artists of the day; these drawings might become, through purchase or premium, the common property of the profession and the country, and so be disseminated as cartoons which merely manipulative artists could transfer to the walls of a sacred edifice. One such series should be the life of Christ, commencing with the Nativity, and closing with the Crucifixion or Ascension. Other groups of subjects would follow: for instance, "The Miracles" might form a distinct theme; "The Parables;" again, would readily be cast into pictorial sequence and unity; and the Sermon on the Mount could be given in illustration of the Christian virtues. It were desirable that the treatment adopted should become even traditional and prescriptive, as with the mosaic workers of Byzantium, and the painters on plaster and the carvers in stone of the middle ages. This prescription or tradition, however, must not be that known to the antiquary, but rather the generalisation grasped by the man of science, and the axiomatic formulas which grow from positive knowledge. In all monumental painting, it must be ever remembered, that to leave out is a faculty to be desired more even than the facility of putting in, that short cuts are to be sought for, and that the artist who, with fewest touches, fewest colours, and fewest figures, can tell his story, is best qualified for the task of mural decoration.

What has already been said of the subjects suited to a church, will, in great degree, supersede the necessity of adding much on the secular side of the question. The importance, however, of this department is sufficiently indicated by the fact that the Prince Consort, Lords Lansdowne, Russell, Morpeth, Mahon, Macaulay, and Mr. Hallam, were appointed as a special committee to select subjects in painting and sculpture, suited to the decoration of the palace at Westminster. "In our halls of Parliament," writes Mr. Hallam to this committee, "let us behold the images of famous men: of sovereigns, by whom the two Houses of Peers and Commons have been in successive ages called together; of statesmen and orators to whom they owed the greatest part of their lustre, and whose memory, now hallowed by time, we cherish with a more unanimous respect than contemporary passions always afford." Mr. Gally Knight proposed, before the same committee, a series of resolutions commencing with the following prelude:—"That in the decorations of a great national building raised at the public expense, and which is to be thrown open at proper times to public inspection, it should be sought not only to encourage the Arts, but also to instruct the people, by inspiring them with veneration for the higher qualities of the head and the heart."

Little space remains for the discussion of subordinate details. What may be said of a national palace will stand good for a municipal town hall. In provincial edifices the essential principles already prescribed remain unchanged, though the scale and dignity of the works to be executed may be reduced. The difference between the subjects suited for the Palace at Westminster, or for the Town Halls of Preston and Northampton, are differences less of kind than of degree. In the chief building of a provincial city national themes naturally give place to local chronicles, and hence the topics most to be sought after are those which have conferred honour on the locality, or which record the virtues of illustrious citizens. Again, the interval between a municipal building and a

private dwelling may be wide, yet the essential principles which lie at the foundation of all mural decoration, whatever be its sphere of application, are subject to little change, and, indeed, may be pronounced all but immutable. Of private mansions we may safely declare, that just in proportion as the mural paintings have less of state and historic import, so may they enter upon realms of poetry, and usurp the regions of imagination. Reception and banqueting halls should be festive and sumptuous, and I know of no scenes which respond more warmly to hospitality and good cheer, than those which the Italian painters borrowed from ancient mythology. To these our English artists might further add illustrations drawn from our modern poets. It is the less needful, however, that we should enlarge on this division, inasmuch as we fear the time is still far distant when our English noblemen shall emulate the example of the princes of Italy. We trust, however, that ere long painting, sculpture, and architecture, may receive from the universities the recognition which will make those centres of learning critical schools of Art. Then may we hope that when the graduate returns to his ancestral domains, he will carry with him knowledge which shall direct and inspire the village Phidias and Apelles. The power of original creation may be wanting, yet cunning hands will not fail at least for the transfer of figures from a Greek vase, or for the adaptation to a frieze or panel of the designs of Flaxman. Surely our country gentlemen would give better proof of genius, or at least of taste, in the patronage of such choice, but at present, exceptional decoration, than in the purchase of a paper-hanging newly imported from Paris.

I have been led almost unconsciously into a somewhat discursive treatment of one single topic—the choice of a subject. But to sum up the whole matter in brief, I would say let the topic chosen commend itself by its simplicity and dignity; cast out from it every figure, incident, or detail, which militates against grandeur of effect or singleness of aim, let the facts expressed have the stability of the structure they adorn, and, above all, let the style, removed above ordinary nature and commonplace, severe and even stern, reach to a generic type, and be redeemed by an elevated truth and beauty. Thus, and thus only, can painting aspire to become the equal and honoured associate of architecture.

The subject having been chosen for its fitness, we will next, in brief, consider the conditions which should govern its composition and treatment. Mural decorations too often, in utter disregard of their specific position or locality, differ in nothing but in the materials used, from easel or movable pictures. Even the series of wall-paintings executed by Giotto in the Arena Chapel, Padua, though in most respects worthy of all the admiration they have received, are certainly open to the objection that they form little else than a picture gallery, and hold no direct relation to the architectural chamber, which serves, indeed, but as a rectangular box, into which some forty paintings have been closely and safely packed. Several of the grand compositions by Raphael even, in the Vatican, are subject to this same objection, that they are mere pictures hung, as it were, against the wall, and grow into no organic unity with the surrounding architecture. For the same reason the frescoes executed at Westminster must receive censure; they maintain with the surrounding architecture just the same connection that an oil painting holds with its gilt frame; they fit into and fill a given space consisting of so many square feet, and that is all. These

examples will serve to show how monumental painting has forgotten the offices it was called upon to perform, and how widely it has wandered away, and broken loose from that service and subjection that are the only terms upon which it can be tolerated by architecture, jealous of her dignity and worth. A style of painting may be great and triumphant, such as that of Rubens, and yet prove wholly incapable of structural conformity. Architecture, indeed, I feel has reason to complain of the injury she has received at the hands of her sister, Painting. Architectural lines and proportions have been but too often violated for the sake of a florid display of colours, and a rampant assemblage of pictorial forms. These are abuses which, to chastened taste, are abhorrent; and the question that now claims our earnest consideration is, how a pure and holy alliance may be maintained between painting on the one hand, and architecture on the other—an alliance and allegiance which shall prove equally for the honour and welfare of each. In the interest of this amicable union, mutual concessions must be made; each art must approach the other half way, so that the two may meet at a middle point for reconciliation. On the one hand, painting must learn to be monumental; and on the other, architecture must submit to be decorative. For this end painting will have to throw off the lawlessness of the liberty in which she often delights, and must be subject to the restraints imposed by simplicity, symmetry, breadth, and distinctness. Thus may she attain to needed power and grandeur. We shall show how these several elements blend, and indeed lead, the one into the other—how simplicity is allied to symmetry, how symmetry conduces to breadth and distinctness, and how from these qualities arises majesty as the consummation. Such is the basis of that union which shall enable architecture and painting each to aid and enhance the value of its associate.

Simplicity of subject has already claimed our notice; simplicity of treatment is so closely allied thereto, as scarcely to call for separate consideration. Simplicity, of course, is the opposite to complexity; in simplicity all Art takes its origin, in complexity in the end every Art reaches confusion and corruption. Pictorial simplicity is, indeed, often but the outward exponent of mental, moral, and childlike truth, each is alike single in its aim, steadfast in its purpose, downright and unsophisticate in the means employed. Such simplicity belongs to the early days of a nation's purity; it is the charm of youth ripening into manhood, and when still preserved as years advance and knowledge augments, the character of an individual mind or of a collective people grows into well-balanced proportion, little short of matured perfection. This is the æsthetic side of the question, but there remains also a technical. Simplicity in pictorial treatment depends chiefly in laying strong hold on the master thought, and in bringing into prominent view, and even by preserving in isolation the central idea, the figure or group, which, by right, commands the governing position,

"Fair in the front, in all the blaze of light,
The Hero of thy piece should meet the sight,
Supreme in beauty."

And just in proportion to the pre-eminence prescribed to the hero, must be the subordination thrown around his attendants. Simplicity, indeed, consists not only in the selection of what is greatest and best, but is equally dependent on the rejection of every figure, incident, and detail, which does not add purpose and power to the composition. And it is this straightforward dealing with one or two isolated figures, which imparts to the Roman and Byzantine mosaics, crowning

the apses of churches ranging from the sixth to the thirteenth century, their impressive dignity and command. Simplicity, then, as a secure foundation, lies as the groundwork of all pure and right-minded mural decoration.

But, as I have said, simplicity clings to symmetry with the close embrace of parent and child. Simplicity of parts conduces to symmetry of proportion, and in like manner symmetry in composition almost of necessity preserves simplicity in the component elements. Architecture, as we have seen, is the art of building with symmetry, balance, order, and proportion, and so beauty and harmony are evolved; and the painting which presumes to be monumental must partake of the like characters. The two arts, in their intermingling relations, must be composed after the same or cognate principles. The geometric construction of an arch should suggest, or rather impose, a corresponding arrangement of the picture, which it surrounds as with a frame. And herein have we at once the key to the leading generic or geometric compositions which best consort with architectural construction; such, for example, as the pyramidal, the circular, and last, and, at the same time, the least to be recommended, the rectangular. A survey of the mural paintings executed by the great Italian masters—the ceiling of the Sistine by Michael Angelo, the Bible of Raphael in the Loggia of the Vatican, and the ceiling painted by Annibale Carracci in the Palazzo Farnese—will show how a pictorial composition may be arranged on any one of these geometric formulas, and how it becomes symmetric, and therefore architectonic, by conformity with these fundamental principles. Our English frescoes in the Houses of Parliament, for the most part, utterly ignore these structural conditions. With commendation, however, we may enumerate 'Justice' and 'Chivalry,' by Maclise, 'Lear and Cordelia,' by Herbert, and 'The Rivers of England,' by Armitage, as examples of mural decorations consorting with architectural surroundings.

Did space permit, it would be fitting here to speak of the modification which each separate style of architecture imposes upon its subsidiary pictorial decorations. A pointed arch, a round arch, and a flat lintel, will demand, of course, each a distinct play of line, and a different disposition in the masses. Classic, mediæval, and renaissance architecture severally suggest and require a like distinction in pictorial subject and treatment. Still I would strongly resist the doctrine that painting, even when subject to architecture, must be bound down by mere archæologic precedent. A picture is not a compilation made by the hand of the antiquary; it should be no servile reproduction of classic, mediæval, or renaissance modes or methods. Our artists must not dig among the dust and bones of antiquity, but rather live in the midst of actual nature. How that nature shall best be translated into Art is indeed a question most difficult wisely to determine—a problem wherein the practice of the great artists of all times may aid the solution. And after mature deliberation, we feel persuaded that the mastery over this perplexed point will be found, not so much in a reversion to any one stereotyped period or style, as in subjection to those primal laws of symmetry, simplicity, and geometric proportion, which have moulded the truest Art the world has known into monumental grandeur and power. The literal transcript of prescriptive forms is an art petrified and dead; the guidance of living principles gives to all the arts organic development. Nature, as we have admitted, needs treatment to make her fitted to architectural service—a treatment which shall eliminate

common elements and accidental blemishes, which shall bring into emphasis and precision generic truths, which shall seek after a conventionalism that exalts every created form of man, animal, flower, leaf, and fruit, into its original type of essential beauty and goodness.

I have incidentally introduced the word conventionalism, and would that it were possible to speak more at large on this important point. How far nature shall be transcribed in the liberty and the detail of her growth, or, on the other hand, to what extent, and after what fashion, she must be brought into training, and service, and subjection to architecture, as a lord and master, is one of the subtlest questions that can tax the ingenuity and judgment of the designer. This conventional treatment of nature, however, pertains to foliated and floreated decoration, rather than to monumental painting, wherein the human figure is dominant. Yet the perplexed problem of the bas-relief treatment, a point not distant in analogy from conventionalism, cannot wholly escape the anxious care of the artist who paints on an architectural field. Bas-relief stands at the transition point of sculpture into painting, and certain it is that pictorial art, as it emerged into a separate and independent existence, retained either from tradition or through essential fitness, some of the chief characteristics of basso-relievo. These distinguishing traits are, first, the restricting of the subject, both in figures and action, to the one plane of the foreground; second, the consequent abstaining from effects of perspective and distance; third, the preference of the profile to the full view; and lastly, the avoidance of attitudes which demand foreshortening. Such is the strict bas-relief of the Greeks, a style preserved in great degree in the monochrome designs on Greek vases. Now I will not say that the same treatment is in monumental painting imperative, or in its singleness and austerity desirable or even possible. This, in the words of Sir Charles Eastlake, were an "extreme doctrine." Yet I cannot but think that the bas-relief practice, when used with discretion and moderation, possesses singular advantages; the solidity and substance of the architectural structure are thus in no danger of being transmuted into an illusive vista, distinctness of outline and consequent perspicuity are in less peril of becoming lost in the lures of perspective, and by a unity which discards perplexing variety, dignity and force are not put in jeopardy. Still, as a striking instance of the difficulty and danger of dogmatizing, it is sufficient, as direct contrasts to paintings after the manner of bas-reliefs, to adduce the eminently successful frescoes by Correggio which fill the domes of the churches in Parma. It is often objected that ceilings and cupolas are stations unsuited to pictures. But to whatever torture the neck of the gazer may be put, these elevated regions are glorious abodes for triumphant imagination. A critic, indeed, must be a prejudiced purist, who shall pretend to denounce the creations with which Correggio fills boundless space. Therefore it is not safe nor wise to set up impassable barriers to impede the free practice of the fresco art. Perhaps all that can be said is, that each school has special advantages. The bas-relief treatment is certainly most strict; the pictorial manner is undoubtedly, to the populace, the most pleasing. And this at least have we a right to demand, that whatever style be adopted, the work executed shall be good of its kind, pre-eminent in those qualities in which the specific school excels.

The preceding exposition of simplicity and symmetry has included, at least by impli-

cation, the remaining qualities, breadth, distinctness, power, and grandeur. In simplicity and symmetry are resultant breadth, to breadth inheres distinctness or perspicuity, and through these united constituents are obtained power and grandeur, the noblest attributes of architecture and painting, whether as arts separate or combined. Paintings in which these principles are dominant, rise to the monumental in the best sense of the term; they are strong in that essential truth, they are admirable for that unfading beauty, which would outlive, were it possible, the tenements they adorn. This is the grand style, so much talked of, and so little understood, for lack of which not only architecture in its separate sphere, but even the whole world of Art, suffer loss.

Thirdly and lastly, I will lay down some of the leading principles for the use of fresco-painting as a means of colour. Colour has often proved to architecture a snare. Rich marbles, gold, and other glittering and precious materials, have frequently corrupted purity of form, and given in exchange but barbarity of grandeur. To escape this abuse, colour must be employed in strict subjection to structural fitness. It must serve to build up, not seek to undermine, the edifice to which it should cling as an ally, not attack as a foe. For this end it must assist to develop form, it must enhance light and shade. Unless, in short, colour be applied on the definite bases of symmetry, simplicity, breadth, distinctness, and balanced harmony, supreme unity will inevitably be sacrificed to the vagaries of the painter's brush, and confusion must follow the bewildered sense lost in intemperate delight.

Above all, isolated patches or blotches are to be avoided. There is, indeed, a harmony of difference as well as a concord of analogy; colours can be brought out by contrast, and opposing and complimentary hues may each in juxtaposition give value to the other. Piquancy, and spice, and pungent flavour can be imparted by a few spots of unmitigated red, yellow, or blue, which shine with prismatic lustre, and dazzle as gems or burnished gold. Yet in every architectural interior concord must prevail over discord, repose in the mass must quiet agitation in the detail, and pleasure, as a last issue, will be thus made to survive any transient pain. After this manner marbles, precious woods, metals, and fresco pictures, planned and built up for unity, make together an architectural concord, in which the worshipper in his church, the senator and judge in his hall of justice and legislation, and the private citizen in his well-ordered home, may alike rejoice.

Such are the general laws which frescoes as coloured compositions must obey. But over and beyond these circumscribed conditions, considerable variety and liberty may be indulged. I need scarcely say that the uses to which a building will be put should decide in great measure the colours employed in its decoration. A museum of science should be clear in light and tone as the intellect it serves. On the other hand, a church may be given over to a dim hue, fervid as devotion. But above all these laws, there remains a liberty that genius ever reserves as a right, and which she alone knows how to exercise with discretion. It has been justly said that where rules end genius begins; and among all the component elements of Art, we may place colour in a certain non-natural sphere, wherein imagination is permitted to revel in wayward fantasy. That genius, even in these its transcendental manifestations, obeys laws known perhaps only to itself, no one will deny who has obtained any insight into the science of the human mind. Yet the artist painting with

the intuitions of a Titian, a Veronese, or even of a Rubens, can scarcely submit to weigh in scales, or to mete by measure the colours which fancy and passion fuse. But the light of the sun is not more sure, or the gold of autumn more glorious, than the steadfastness and the beauty of the laws which a Titian obeys. Nevertheless, by way of caution, would I say, that paintings such as those which have rendered Venice and other cities of Italy resplendent, cannot be put together like an ingenious puzzle or a scientific problem, as some writers would teach. Colours are crude when they come from the stores of the intellect: they burn with celestial harmony only as they flow in red hot lava from the emotions. The highest end to which colour, in common with all other attributes of Art, can attain, is mental expression—the unfolding, the enforcing, and the adorning, of a noble idea. This alone will raise polychromy from the comparatively low level of a decoration, which shall delight the sense, to the sphere of a language which may speak to the soul. Colour has verily its symbolism, its correspondence with fact and truth in the outward world, and with emotion in the inner realm of mind. And to reach to this mental expression or aspiration, I believe the positive and primary colours which have often been rude but powerful instruments in the hands of barbarism, must give place to broken and blended tones, grateful to cultured consciousness. The intense yellows and reds in Turner's maddest pictures shock the eye; repose and refined enjoyment are sought among his quiet and sober greys. And so let the interior of a building with its fresco decorations forsake the gaudy, garish show which pierces the eye as a dagger the heart, or a drum and a sife the ear. Let the dissipation of incontinent variety be renounced. In its stead it were well to retain some affection for a quiet monotone, even such as the breaking of morning light, or the blushing hue of sunset in the evening sky, stealing with stillness upon the poetic sense, and awakening our better thoughts to "a holy calm delight."

In the present article we have traversed a wide space, and brought into focus a vast diversity of objects. And now, in the end, it is chiefly to be desired that in this variety a unity shall be attained; and then again that out from central unity may be seen to radiate variety. From three successive stations have we surveyed the broad expanse of fresco painting. We have scanned its subject thought, scrutinised its composing form, dilated on its decorative colour. And these manifold phases we are able to unite into oneness of manifestation; these scattered elements we concentrate into the fulness and the force of architectural and pictorial expression, one and indivisible. The subject chosen for the picture we have seen must be in keeping with the plan and purpose of the building it adorns; the composition of that subject must be in harmony with the constructive and the decorative lines of the architecture it subserves; and lastly, colour comes as the clothing and enrichment of both subject and composition, resolving the whole work into rhapsody of beauty. Thus variety, which too often proves confusion, is brought, as we have seen, into concord. And thus—as in the skilfully concerted orchestra, wherein every individual instrument contributes to the elaborated melody—does each touch of the brush, each stroke of the sculptor's chisel, consorting with every line laid down by the rule and compass of the architect, enrich the central idea, echo the dominant expression, till, in fine, the building, fitly fashioned and adorned from corner-stone to key-stone, rises as a palace to the united Arts.

SELECTED PICTURES.

FROM THE COLLECTION OF J. BICKERSTAFF, ESQ.,
PRESTON.

THE GLEANER.

P. F. Poole, R.A., Painter. J. C. Armitage, Engraver.

HALF a century back, an artist sitting down to a subject of this kind would, in all probability, have taken for his model one of those half-rustic, half-town-bred, maidens who form the ordinary rural population of the theatrical stage: young ladies with short red petticoats, blue, white, or chequed gowns, gracefully hooked up behind, neat little straw hats—some, by way of variety, with broad brims—on their heads, and large rush baskets in their hands. Such is the type of rustic characters painted by Stodart, Westall, and others, and presenting the same ideal as the poets of the last century expressed in their verse. Take, for example, Thomson's description of harvest:—

"Soon as the morning trembles o'er the sky,
And, unperceived, unfolds the spreading day;
Before the ripened fields the reapers stand,
In fair array, each by the lass he loves,
To bear the rougher part, and mitigate,
By nameless gentle offices, her toil.
At once they stoop, and swell the lusty sheaves;
While through their cheerful band the rural talk,
The rural scandal, and the rural jest,
Fly harmless, to deceive the tedious time,
And steal unfelt the sultry hours away.
Behind the master walks, builds up the shocks;
And, conscious, glancing oft on every side
His sated eye, feels his heart heave with joy."

To both poets and painters must be permitted certain licenses of thought and expression, but neither should deviate far from fact, especially when dealing with what is within everybody's observation; and, unquestionably, Thomson's verbal picture of a harvest-field existed rather in the mind of the writer than in any sight he had ever witnessed throughout the broad acres of England, when

"The sun-tann'd wheat,
Ripened by the summer's heat,"

was falling before the sickle of the husbandman.

By way of relaxation, it may be presumed, from his more arduous labours, Mr. Poole has frequently placed before the public little gems of pictures similar to this; rustic figures, of the young especially, engaged in the various amusements or occupations of a country life. These works are not of the order to which reference has just been made; they belong far more to the naturalistic school; sometimes, perhaps, a little too refined for the pure rustic *genus*, as we see it ordinarily growing and flourishing in the fields and lanes with the wild flowers of the natural world; and yet, on the other hand, not so coarse as to be vulgar in appearance, nor so clownish as to seem a reproach to their humanity. The head of this young "gleaner," for instance, is bright enough, intelligent and beautiful enough, to be that of the daughter of some noble house; and we would not have it otherwise, though she be only a peasant's child, for personal beauty and attractiveness are not limited to birth and blood, and the artist in so rendering it has indulged in no false sentimentality or unwarrantable freedom in representing the uncultivated grace of a true child of nature. The pensive attitude in which the figure is placed, the picturesque arrangement of the homely dress, the easy, life-like action of the hands, carelessly holding her diminutive sheaf of gathered wheat-ears, the sweet expression of the face—sweet in its very thoughtfulness—combine with the rich warm colouring of the picture to make it one of the most charming works of the kind within our recollection.

The application, within the last few years, of the modern discoveries of science to husbandry of almost every kind must be obvious to all who reside in, or visit, the agricultural districts of England. The steam-engine is at work not only in the fields, but almost within the precincts of the farmyard, where the barn offentimes no longer echoes the dull "thud" of the labourer's flail in the autumn and winter months. Whatever aid the farmer receives from the locomotive, it certainly is not a picturesque object in the field or stack-yard.

THE FRESCOES

OF

WILLIAM DYCE, R.A.,

IN ALL SAINTS' CHURCH, MARGARET STREET.

A FEW years after the completion of the frescoes in All Saints' Church, it became known that they were already showing symptoms of the same affliction which has destroyed the paintings in the Upper Waiting Hall of the House of Lords. The evil extended so rapidly, that the final dissolution of the works could not be doubted; yet it was determined that they should not perish without an effort being put forth for their preservation. The re-painting, therefore, of the injured parts was confided to Mr. Armitage, who has executed the task rather in the spirit of a labour of love than as a professional exercise.

These frescoes fill the wall behind the altar up to the apsidal span of the roof, immediately under which our Saviour is represented surrounded by saints in glory. Below this there are two central compositions, flanked on each side by saints, evangelists, and martyrs. Hence the lower pictures stand, as it were, in two rows, one above the other. The subject of the upper centre-piece is the Crucifixion, with two weeping figures at the foot of the cross—the Virgin and the beloved disciple; and above the cross are seen the sun and moon, obscured according to the description of the evangelists. In the lower centre appears the infant Saviour, on the lap of the Virgin, amid a circle of figures in adoration. These two centres are flanked by martyrs, three on each side, whereby the arrangement is simply completed. With respect to the value and the preservation of these pictures, a few words may be said. It is impossible to estimate too highly the drawing and the draping of the figures; the variety of disposition, the arrangement of quantity and line in every one is a triumph of Art, inasmuch as to render it a matter of high importance that they should be preserved either by lithography or any other eligible means. Mr. Armitage, speaking of the condition in which he found them, says, in his letter to the *Times*, "First of all, there is the superficial coating of dust, which may be easily removed by rubbing the surface with bread. Below this deposit will be found a most disagreeable, greasy, dark film, which sticks pretty close, but which will yield to soap and water." Thus, independently of the constitutional ills that beset fresco, here is a cause of rapid obscuration, which must, in a brief course of years, render these works invisible—a result which will again necessitate the application of soap and water, though this, Mr. Armitage says, would be innocuous, provided, as we understand him, earth colours only have been used.

In the present state of uncertainty as to the fitness or unfitness of fresco for our climate, we have, in this letter, a valuable aid towards the solution of the question. Considering the expected duration of fresco work, the injury which these pictures have suffered has been unusually premature and rapid. Mr. Armitage says that in the upper portion of the work the mischief was partial, the greater part being in a sound state; but where the corrosion had set in, the ruin was complete. In one of the principal figures the drapery, which was green, had entirely disappeared, the colour having turned to "a dirty grey dust." The lower frescoes were in a similar condition, having had, besides, "damp to contend with." The upper frescoes were finished in May, 1854, the lower ones little more than six years ago; and the description given by this artist of the state in which he found them, applies also to the frescoes in the Upper Waiting Hall of the House of Lords; for they also are crumbling into "dirty grey dust," though they have resisted longer than Mr. Dyce's the malignant influences under which both have suffered. The re-painting of the damaged passages of these works by Mr. Armitage must be regarded as meeting, in some measure, certain of the requisitions necessary to the settlement of the fresco question. The only condition wanting establishment is the state of the lime used for the wall surface. It is certain that for the frescoes hanging in piteous rags in the Houses of Parliament, the



P. F. POOLE, R.A. PINXT

J. C. ARMYTAGE, SCULPT

THE GLEANER.

FROM THE COLLECTION OF J. BICKERSTAFF, ESQ. PRESTON.

LONDON, JAMES S. VIRTUE.



causticity of much of the lime could not have been subdued, and hence one certain source of destruction. The lamented death of Mr. Dyce has destroyed the hope of the only authentic opinion that could have been had with regard to this, and we cannot doubt that, in his earnestness and enthusiasm, he would have spoken ingenuously. Mr. Armitage mentions damp as an actively destructive agent. Of this there can be no doubt; to this cause was attributed years ago very much of the injury sustained by the pictures in the Houses of Parliament, on the ground that much of the "dirty grey dust" into which the surfaces were crumbling appeared to be oxide. Mr. Armitage expresses an opinion that in our climate fresco may be made permanent. As far as opinions based on experience have been heard among us, we believe that Mr. Armitage stands almost alone in this impression; but from the very nature of his late experience, his views are more entitled to respect than those of artists whose works have perished from having been assumedly worked according to a practice different from that now proposed.

Mr. Armitage says that fresco painted with the simplest natural colours will endure. "The artist must restrict himself to four or five colours, and these must be natural earths." Supposing the wall to have been properly prepared, if anything could secure the painting, this certainly would; and we understand from Mr. Armitage's letter that this is the formula to which he has restricted himself in the "restoration" of these works; all, therefore, that is now necessary to test this is the lapse of a few years. The palette of the ancient Italian painters was very limited, but scarcely so severe. Mr. Armitage allows only the ochres and umbers, with Oxford ochre for the best yellow, and light red as the brightest red. The blue must be factitious; ultramarine is permanent, it will resist damp, but not the acid that exists in our atmosphere. There are factitious colours that might with great advantage be used in the fresco palette. The green drapery, which Mr. Armitage says had quite disappeared, was undoubtedly painted with some artificial pigment, destructible either by damp or the causticity of the lime. Had Mr. Dyce used for this drapery the green oxide of chromium, the opaque colour used in the potteries, he would have had a material entirely indestructible either by fire or water: if tried by fire, it comes out the green oxide of chromium; if tried by water, its constitution is still unchanged. The much vaunted blue of the Egyptian temples is only copper and silice; but it has lived, favoured by the dryness of a climate where even that most disreputable of all colours, red lead, would have also survived in its utmost brilliancy, hermetically sealed from the effects of damp, whereas in our climate it becomes a dirty oxide.

The colours used by Mr. Dyce have been simply red, blue, green, and yellow, and the scale of his red and yellow might have been satisfied with the earthy colours; but he seems to have used vermilion and lake, neither of which will stand in fresco as the painter leaves them. The former is permanent enough, when locked up in oil and varnish, but will not endure when used in fresco to sharpen the folds of drapery, and imposed upon the carbonate pellicle under which lies a first painting. All the wood lakes are fugitive, but having once settled to a hue and a tone, they are permanent, but not as the colour intended by the painter. The blue used by Mr. Dyce may have been French ultramarine; the colour seems to have saddened, as that preparation commonly does. This, like the proper ultramarine, is affected by acid; and if it be this colour, it must eventually yield to the sulphurous acid generated, in a degree however minute, in the church, if it has been used for retouching.

The figures and pictures are all niched in high relief Gothic mouldings, an arrangement which it cannot be believed was according to Mr. Dyce's wish, for the shades gathered by the fretwork and the divisions entirely supersede the markings of the figures, and render the figures comparatively shadowy and indistinct. But for the relief of the pictures Mr. Armitage has done everything, in substituting for the dead diaper background a light opal field, studded with coloured squares and diamonds. This is the kind of background

that Dr. Salviati should have employed for the relief of his group in St. Paul's, which will soon be as indistinct as were the pictures of which we now speak.

There is yet one cause of destruction to mention—an ill, medicable by no cunning of the painter; this is the inevitable absorption of damp by the wall itself, to an extent which may in nowise affect its construction, though sufficient to operate injuriously on a surface painting; and a remedy for this in a church, or in a large public building, is simply an impossibility.

With respect to Mr. Armitage's observation as to the effect of damp, there is much reason to believe that he is right. If the paintings in the corridors of the Houses of Parliament remain perfect, that will be, in some degree, an answer to the question of damp; for these are not mural paintings, having been painted on slabs of slate, and placed in the wall, leaving an interval for the passage of air behind.

Whatever be the issue of Mr. Armitage's labours and suggestions, he cannot be too highly complimented on the frank and disinterested manner in which he states his views; the subject is one of signal importance, and this proceeding on the part of a painter so well qualified to try the question must be regarded as the first actual step towards advisedly determining the fitness of fresco for our atmosphere.

If artists who are competent to the task, and can write of what they know, as the result of study and experience, would more frequently strive to enlighten the public by works of the pen, they would essentially promote the best interests of the profession. It is to be lamented that they generally shrink from a labour that should be regarded in the light of a duty.

CORRESPONDENCE.

"CYCLOPEAN" ARCHITECTURE.

To the Editor of the "ART-JOURNAL."

SIR,—Allow me in your Journal to enter a protest against the frequent misapplication of the term Cyclopean, applied to every style of masonry with stones of large dimensions. In an article in your last Journal, it is applied to the walls of Fiesole and Volterra, with which it has no connection. I have also seen the term applied to the walls of ancient Irish churches, merely because they were built with large stones. I here give an enumeration of the different styles of masonry, according to the best authorities. The term Cyclopean can be applied alone to masonry composed of unhewn masses, rudely piled up, with no further adjustment than the insertion of small blocks in the interstices. It is so described by Pausanias. The most remarkable specimen of this style is to be found in the Citadel of Tyre. The second style (also misnamed Cyclopean) is the Polygonal, generally called Pelagian, and is a natural and obvious improvement of the former. The improvement consists in fitting the sides of the polygonal blocks to each other, so that exteriorly the walls may present a smooth and solid surface. Specimens of this style may be seen in the Etruscan cities of Cosa and Saturnia, and in the walls of Alatri and Arpino. A most perfect specimen is to be found in the walls of Cadyanda in Lycia. The third style is generally named the Horizontal, and sometimes Etruscan, from its being the prevailing style in Etruria. In this style the courses are horizontal, with more or less irregularity; the vertical joints are generally accurately fitted. Cement was not employed in any of these walls; the massiveness of the parts rendered it unnecessary. An approximation to this style is visible at Mycenæ, but is seen in perfection in the cities of Etruria, many of which now retain their ancient walls. I may name Fiesole, Volterra, Cortona, Populonia, Roselle, and others. The Nurhage, mentioned in the same article, are now generally allowed to be tombs. They are built of excellent horizontal masonry, in regular courses, to which the term Cyclopean cannot be applied.

HODDER M. WESTROPP.

AN ARTIST

AT THE

SEVEN CHURCHES OF ASIA MINOR.*

MY DEAR SIR,—In reply to your request that I should give a few notes of my journey in the East (during which I made drawings of the cities of the Seven Churches in Asia Minor), I herewith forward a few memoranda of the country as I saw it.

No doubt, since the Crimean war, travelling in Asia Minor is much easier and safer than it was; but I found that little regard was paid to Musulman law in the outlying provinces of Turkey, and, by a singular chance, from the time that I left Naples, I was surrounded at every place I visited by cholera, plague, or fever, but, fortunately, without suffering from any sickness myself. I had determined to land at Smyrna, but on inquiring about a number of huts built in the water, yet close to the shore of the bay, I found that every person had left the city who had the means of doing so, on account of the plague; and, subsequently, I must confess to feeling a shudder on arriving at Constantinople, to find that mysterious and terrible disease existing there to an extent that had not been known for many years previously.

It was a great drawback, therefore, to the pleasure of seeing this beautiful city, to find that, however one might be able to forget for a time the prevalence of this awful scourge in the examination of some peculiar or picturesque object, the recollection that we were in the city of the plague was constantly forced on the mind, by the precautions exercised by Jews, Armenians, Greeks, &c.; for all persons, excepting the Turks, carry sticks, to prevent the touch of any portion of the garments of another; and it was with a mixture of laughter and alarm that I found, on presenting my letter of credit to an English banker, that he, so far from coming near me, would not receive even the paper from my hands, but with a pair of tongs.

That there was cause for these precautions was soon made apparent. A fellow-traveller, whom I had seen one morning shaving opposite to my wooden lodgings (called an hotel at Pera), was in the evening taken to the plague hospital, and I never heard of him more. A friend of my own was taken ill, no one would go near him; the owner of the hotel put on a very serious face. I informed an eminent medical man (the late Dr. Mullingen, to whom I had letters of introduction) of the case; he kindly offered to see him, but it was only after many inquiries, and making the patient count his own pulse, that he consented to touch, or to go near him, at the same time giving the welcome assurance that it was not the forerunner of the plague. Besides being continually reminded of the ravages of the pestilence, there were special cases that are most memorable—as the clothes of an admiral's son hanging out in the yard of the consulate, where the poor fellow had died, raving mad, of this awful visitation, and the long wail of the Greek woman who had lost a husband or a brother. I was even haunted on the banks of the Bosphorus, whither I had moved for comparative safety, or while exploring the beauties of the scenery, by coming at a sudden turn of the way on a plague encampment, high above the village, and overlooking the castle of Asia, with a few friends conversing at a distance with those of the family who had yet health to attend on their relatives.

These scenes, combining so much of the terrible and beautiful, could not fail to make a vivid and lasting impression; and it was without regret that I at length bade adieu to the city of the Sultan, and stepped on board a caïque to cross the Sea of Marmora. I had joined an English

* We have, as our readers are aware, published in the *Art-Journal* a series of engravings from views of the Seven Churches of Asia Minor, from the pencil of the eminent and accomplished artist and architect, Thomas Allom, Esq., with historical and descriptive letter-press by the Rev. J. M. Beller. It seemed desirable to obtain from Mr. Allom some account of his tour to these famous places. It was obvious that he must have encountered difficulties of no common order, and that his "visits" must have been full of interest. Under that impression we applied to him for some account of his personal adventures, and we are sure our readers will thank us for making them acquainted with the Author as well as with the Artist.—ED. A. J.

gentleman and a German baron in the hire of the vessel, and while we lighted our pipes on that moonlight night, with Mount Olympus dimly seen on the opposite shore, we all confessed to a feeling of relief at passing away from the infected neighbourhood.

On landing the next day, horses were provided, according to an order from the government (carefully carried by each person), and about six hours brought us to Brussa, the ancient capital of the Turks before the taking of Constantinople. There are some celebrated hot baths here; the springs rise from the foot of Mount Olympus, and are said to be hot enough to boil an egg. The water is certainly brought into the buildings called the Roman Baths at a high temperature, and the Turkish youth delight in plunging into the hot water first, and afterwards taking another plunge into the cold water near at hand. Every part of Asia Minor is interesting, not only on account of its historical associations, but also from the real beauty of the country, and the fertility of its soil. What the country might be under good government was apparent at every village, though these are few and far between, and immense tracts lie waste for the mere want of cultivation. After visiting the bazaars and the many curious and beautiful mosques or tombs of the sultans at Brussa, with shawls of fabulous value thrown over each of the coffin-like monuments within, we prepared to ascend Mount Olympus at an early hour of the morning.

To leave the neighbourhood of Brussa without visiting the fabled abode of the gods was quite out of the question; so we started before day-break for that purpose. As, however, it is said that bears have had the good taste to choose this classic locality for a settlement, we went well armed. As we ascended the richly-wooded tracks, the upper ridges of dark forests soon shone out in the morning sun; and as our little cavalcade wound among the rocky passes, the scene was one of the most picturesque and beautiful that can be imagined. To me the middle heights of great mountains are always most impressive—for the mind is engaged and struck by vast height and vast depth, and can realise both—while the view from the summit fails to impress one with all the magnitude of the huge bulk beneath us.

The shoulder of the mountain was reached by noon, and we dismounted to climb to the rugged summit. The prospect was very fine, but the effect was not new to those who have been accustomed to climb high mountains; and I think, after having seen the hills from below, I could have sketched the whole with the help of a map. However, once on the small plateau which forms the crest of the mountain, some Greek wine, with ice chopped from the ravines, was to us as real nectar. Certainly Jupiter never enjoyed his draught from the hand of Hebe more than I did from the hand of my Greek attendant. The tempting beverage was offered to Mahomed, our guide, who turned from it with disdain; but Mustapha (an old janissary who had escaped the massacre of Mahmoud), while his countryman turned away, took a hearty pull at the wine-cup, evidently without any qualms of conscience for drinking with the infidels.

On my way to the more immediate object of my journey, viz., the cities of the Seven Churches of Asia Minor, an incident occurred to show the kind of travelling that must sometimes be expected in this beautiful country. We had found the journey very hot during the day, and had determined to rest for a time at the first shed or cabaret we came to on the track, which is here called a road, and proposed to travel during the night. Coffee was brought in the usual small cup, like an egg-cup, and as we lay on the ground, the coffee-coolies informed us that about three hours (nine miles) further on, and in the very road that we intended to take, a village had been plundered by robbers, who had beaten the men, and cut off the head of the chief. In a little time a number of people gathered around us, but there was no visible habitation near whence they came; and knowing the respect these men have for English fire-arms, we took care to examine our pistols in their presence. Their own pistols, it is said, go off once out of three times the trigger is drawn. The road we travelled that night was through dense masses of forest, as dark as Erebus, with

occasional open glades, in the *Salvator Rosa* style. In one of these glades we saw a group of men round a fire, but whether they were robbers or honest men we did not stay to inquire.

Whenever we came to habitations, the greatest fertility was observable, and many times we were presented with large bunches of grapes by the people who were then gathering them. At last we struck the valley of the Hermus, on every side bounded by mountains, the plains extending in some parts from ten to fifteen miles. The citadel of Pergamos was the first object that met our view, its outlines illumined by the setting sun. As we entered the town a large mass of building was pointed out as the primitive church of St. John; but in the gloom of the evening I did not venture any opinion on the architecture. In the morning, however, I was greatly puzzled by seeing two huge circular buildings on each side of what I supposed to be the body of the church, with a minaret at the angle. It was gravely explained that the Turks, after taking possession of the city, had used the Christian church as a mosque, and had built the customary minaret to call the faithful to prayer; but one night the door (which ought to be towards Mecca) was placed by the devil on the opposite side, since which time it had ceased to be used for any religious purpose. The building is the largest remaining ruin of Christian architecture, if, indeed, it was originally Christian. It is evidently of great antiquity, but its construction is an architectural puzzle. I thought it desirable to make several careful sketches of some of the ruins of the Acropolis, which are in a very high style of Art. The governor gave us a large house to lodge in, of which we availed ourselves during two nights. On our starting again, he prohibited us from going by a certain road, saying that he was responsible for our safety, and that he feared we might be robbed.

The next journey brought us to Magnesia, situated at the foot of Mount Syphelus, and here we lodged at the metropolis, as it is called, that is, the palace of the Greek bishop, with the understanding that we were to move out on the arrival of the bishop, who was absent. After two days we were informed that the caravan was in sight, and we took up our abode in a more humble lodging belonging to a Greek.

As the bishop entered the town, with a long line of laden camels and attendants, he raised his hands in benediction in return to our European salute of uncovering—which, by-the-bye, is not always understood by the people, for they have, as a matter of politeness, to ask permission to uncover the head—a thing not to be wondered at, as they look much better in the turban than with their partly-shaven heads; and, indeed, they appear conscious of this, by calling the turban the crown of the Osmanlie. The next day we witnessed the inauguration of the new bishop, which was somewhat imposing, the ceremonial robes being truly magnificent.

As my friends had not the same object in view as I had, we parted here, and I proceeded to Thyatira, at which place there is no vestige of the ancient church, and, on the road to Sardis, came on the banks of the Gygean Lake, with the tumulus of Halyattes before me, rising far higher than other tumuli. The Turks call this the Place of a Thousand Tombs. The solemn grandeur of the place was enhanced by the gloom of evening. There lay the last memorials of the kings of Lydia, obscured by the gloom of ages, and only dimly lighted by the father of history. One mighty mound, astonishing even to Herodotus, marks the last resting-place of Halyattes, the father of Cræsus; it was erected, as the old historian informs us, principally by the women of Sardis.

While I passed on, with the shores of the silent lake on one side, and these monuments of former greatness before me, I could not help dwelling on the history of that monster of ingratitude who gave his name to those silent waters. Were his traitorous bones laid under one of those tumuli? Did they rest with the honoured dust of the kings of Lydia? Perhaps I was then treading the same ground that the great lawgiver, Solon, had done, while rebuking the vanity of Cræsus. These thoughts were, however, quickly dispelled by suddenly seeing

the lake apparently on fire, sparkling from end to end, and myriads of water-fowl rose from its previously tranquil surface. As might have been expected, darkness overtook me long before reaching Sardis, where accommodation was found—if four walls, of some sort of construction, with bare earth for the floor, could be called by that name. I was awake in the night by the dripping of water on my face, which I avoided by putting my horsehair mattress on one side. On opening my eyes in the morning, the bright blue vault of the heavens was seen through large openings in the roof. My lodging was the dilapidated barn of a poor Greek miller. In half-an-hour I was in the palace of Cræsus—in ruins of course, with the golden Pactolus flowing at my feet, though with nothing to be seen in it now but the golden rays of the sun—and then I went to the ancient church, and was horrified, as an architect, to find that the primitive Christians had been such barbarians as to build some exquisite ornamental friezes into the walls as mere stone, having covered up the beautiful sculptures. I employed myself for an hour picking out the rubbish, and exposing a portion of one, for the benefit of future travellers. Then to the theatre, and to the temple of the Sybil, and to the Acropolis, so celebrated in history, rising far above the other ruins, crowned at last by the mighty masses of Tmolus.

Had there been a comfortable hotel in which a touch of the bell would bring attentive waiters, hot coffee, ham and eggs, toast and butter, with the well-aired *Times*, one could have spent a very pleasant week at Sardis. But what a bell might do, no opportunity is offered for judging, as the sound of one is never heard in the land of the East.

It would have been delightful to follow the winding course of that river which made the ancient monarch of the place rich to a proverb of the present time, or to rest on the glossy verdure of its citadel, the view from which is very grand, its ruins being on rocks that rise nearly perpendicularly towards the south for hundreds of feet, and whence the eagle, as he swoops below, appears as a brown speck against the blue mountains on one side, or the sunny plain on the other. Of whatever luxury Sardis might boast in its bygone days, it can boast of none now. Hunger and hard beds, or rather no beds at all, subdue one's enthusiasm for heroes of antiquity and the picturesque. Harassed by the discomforts of the place, in an evil moment, like the fish in the frying-pan, I determined to change my position. I was told that a small cabaret, in the track of the caravans, a few miles farther on, would afford me a better shelter than exposure to the dangerous effects of sleeping in the open air. On reaching this resting-place, and looking back, the clear, sharp points of the Acropolis of Sardis rose darkly against the setting sun, and the glorious range of Mount Tmolus had its ridges tipped with gold. The plain was still light—sufficiently so, indeed, to see here and there a lively tortoise making his way in the world, at a respectable pace; not the dull, inanimate creature we see in our cold climate, but a living thing, ready to make love or fight a rival at any moment, like a gay cavalier. In the foreground were a number of camels, relieved of their burdens, and lying down chewing the cud, with their large languishing eyes betraying no surprise or disgust at having their portraits painted, as their Mahometan masters are wont to do, but behaving as citizens of the world, courteously alike to infidel and believer.

The daylight was spent when I was somewhat disagreeably reminded that in this country I was considered the infidel, by a request, conveyed through my interpreter, with oriental apologies, that I would move some short distance farther on the road, as some Mussulmen of consequence, to whom the camels belonged, intended to pass the night there; "It was only a very little distance"—"I should be there in half an hour," &c. All these apologies veiled, I well knew, nothing more nor less than the old antipathy of the Mahometan to the Christian. At first it is a startling thing to meet the fierce eyes of men armed to the teeth muttering, or rather growling, "Ginour" (infidel); but I had learned their bark was always worse than their bite, and with a good pair of English pistols in my belt, and an

amount of bullying that I should have been ashamed of in my own country, I found that I could hold my own pretty well with the semi-barbarous population of the outlying provinces, and had often occasion to remark the respectful behaviour that followed a determined manner, which a more gentle bearing failed to produce. However, in this instance, my right to a night's lodging was given up under the impression that I ought not to make a grey-headed old man uncomfortable in his own country, even if it was only for one night; so the horses were ordered again to be saddled, and away we went in the gloom of the evening, and on the far-spreading plains of the Hermus.

Darker and darker still came on the night, but no place of human habitation could be found. Fortunately the surgoe, or guide (a guide only in name), rode a white horse, which in the deep darkness was just discernible enough for me to follow. That we had lost our way, or been deceived by the bland representation of the cafegee, was evident, for the time had long since passed for the termination of the journey, and the prospect (if there can be a prospect without seeing an inch beyond the nose) of a night's wandering over this dreary tract became anything but cheering. At length the sudden bark of a dog—the key-note to a perfect Babel of canine voices, far and near, round and about, proclaimed unmistakably our entrance into a Turkish village.

Some huge dusky forms lie on the ground, but it is difficult to say if they are animate or inanimate things. They move—no, it is only the imagination. Yes—a grunt, and a rush—with maledictions in all languages from my interpreter, who has fallen among a number of sleeping buffaloes. These animals, something like a cross between an ox and a rhinoceros, are used for drawing the heavy wains of the country; coarse, slow, harmless, patient, and silent, they seldom utter a sound unless under such extraordinary circumstances as having their rest broken in this unceremonious manner.

Poor Demetrius having gathered himself up, horse and all, as best he could, I handed him my teskeræ, or passport, to go and find the chief of the village; he returned with the intimation that as it was after sundown it could not be read (these officials are not bound to supply candles), and therefore no accommodation could be afforded; but, with a touch of barbarous politeness, gave permission for my location in a shed, open on all sides, which was evidently intended for the shelter of camels.

Fever was prevalent in all parts of the country, and applications for medicine were frequently made, which I was enabled to dispense from my small store—(I hope I did not kill any one)—the country people having an idea that all Franks are hakims, or doctors. I declined acceptance of such accommodation, and the order was given to keep moving somewhere or other during the night, rather than be exposed to almost certain fever by sleeping in the open air. If I could have seen my Greek's face, there is no doubt it was longer than usual at these orders. But soon after this we met another Greek, who said he would guide us to a resting-place for the remainder of the night.

As we entered a low mud-hut to which we were conducted, the red glare of the fire used for making coffee fell on several men armed with yataghans and enormous pistols, all of them stuck into shawls or girdles encircling the waist, but from their magnitude and projection from the chest giving the idea of a pedlar showing his wares. Their turbans were worn high, with hanging fringe falling not ungracefully round the head, the usual short embroidered jacket, with full trousers and naked legs. I think my Greek had had his nerves shaken as well as his body by his unwelcome visit to the buffaloes, for as we passed through the door he whispered in English, "Very bad mans, sir." However, after giving the customary salute of placing the hand on the left side and then raising it to the head, there was nothing for it but to make myself at home as well as I could. I drank my coffee, stole a sketch of the group, and smoked my chibouk (or pipe), and wished myself back at the ruined barn of Sardis; and after a time, as not one of the guests appeared inclined to move, we laid

ourselves down in one corner, with pistols ready to the hand if needed. To sleep was impossible. The jargon of bastard Arabic spoken by these men was perfectly unintelligible to me; but they seemed to have a jolly night of it, and a little while before daybreak they arose and departed.

My horsehair mattress was of the smallest dimensions and of the thinnest material, for it had to be carried with every other sort of provision on the back of one of the animals; it is therefore not surprising that a feeling of having a great many bones in the body which wanted oiling should be the prevailing sensation generally in the morning, for the best kind of lodging only provided stretchers and hard boards. But once mounted, and feeling as free as the wind to course over the plains or dash through the sparkling river, whose very water seemed to dance with joy in the sunny morning as it plashed against the horse's flanks—all aches, pains, and discomforts of the previous night were speedily forgotten in the surrounding loveliness of the scene and the balmy effects of the atmosphere.

On arriving at the city of Philadelphia, an invitation from the bey, or governor, was sent, of which I gladly availed myself. Within a courtyard a long flight of steps, or rather wooden stairs, with an ornamental covering, led to a large saloon, in which the bey received me. Several subordinate officers were present, and seated on a divan, or sofa, opposite to the governor, I answered his questions, among which were many concerning our Queen, by which I discovered his ideas were not very clear as to how the great English nation could be governed by any other than one of the lords of the creation. Such total ignorance of the power of the ladies was of course amusing enough, for, if all tales be true, he might have gained that knowledge even in his own country. He was interested in every bit of information on Western customs, admired my sketches—some upside down—the neatness of my firearms, and the spring bayonettes concealed in them; and after refreshments of coffee and sweetmeats, with the everlasting chibouk, gave orders that I should be attended round the city the next day. Some ruins were shown as the remains of the primitive church, but they are probably of much later date, and are situated near the centre mosque.

The country about Laodiceæ had the character for being rather dangerous, and at the end of the next day's journey, on presenting my teskeræ at the gateway of the so-called governor's palace, a discussion ensued among a lounging set of idlers, with turbans of every fashion, as to lodging me. I was told the governor was away, of the truth of which I had my own opinion. I insisted, through Demetrius, of my right to proper accommodation; one fellow mustered sufficient English to say, "Sultan Mahmoud no force;" by this of course meaning they did not care a rush for the order of the sultan. I had never found this disrespect to the sovereign before, and it confirmed the bad character of this particular part of the country. At last I found that an old man, with a long grey beard, and turban as white as snow, had consented to conduct me to some kind of lodging. We arrived at the gateway of rather a large building, surrounded by a high wall. The old man entered, and in five minutes after I heard the sound of female voices; one above the rest (an old woman, I think) was evidently in a terrible fury. Occasionally a mild young voice in remonstrating tones was heard, but it was of no use. The old man at length issued from the gateway, and with some mortification shown in his countenance, confessed that his women objected to my being lodged within the walls of his house.

Now here was a thorough knock-down blow to all my vanity. They must surely have seen me through the jalousies, and was I so repulsive to their very eyesight that the idea of my being located under the same roof was really intolerable? How should I ever hold my head up after this among the sunny smiles of my own countrywomen? After mature consideration, however, I settled it as an undoubted fact that the loud voice belonged to an old hag of a woman, and that the soft remonstrating voice as certainly came from a blooming, black-eyed young houri.

But what was to be done? The horses had been taken away during the altercation, leaving the baggage at the gate. It was a lonely place, evidently on the outskirts of the town. My Greek was sent to find another resting-place, while I remained alone as guard over my pack-saddle. The time seemed very long, but at last Demetrius reappeared, followed by another man who was to be my guide to the only lodgings to be had. The latter conducted me through long lanes with high walls on both sides, which, in the gloom of the evening, seemed interminable. At last we stopped before some massive wooden gates, and the man made signs for me to enter. Demetrius had been left behind to bring on the baggage, and it is scarcely surprising that in a locality so obviously hostile to a foreigner the idea should cross my mind that I had been entrapped. Before me stood a dark building, of which I could see nothing but the outline against the sky. The man laid hold of my left hand, for I instinctively put my right to the pistol in my belt. He led me to a dark aperture, and the next instant I found myself on a frail wooden structure; by the flicker of the twilight I perceived that water was below me. Groping our way carefully step by step we at last came to an opening on the other side of the building, which was comparatively light; still I could see no signs of a living being, and no house to lodge at. The man stopped, turned round, looked full in my face, and pointed upwards to a hole in the wall, some twelve feet above me, to which there was a broken ladder. My dark friend again made signs to go up. There was no alternative; if it was a trap, I determined to have a fight for it, so scrambled up as best I could. On entering, the light of a fire somewhat reassured me; two men were squatting on the floor. Saluting them, I also squatted down, taking care to place my back to the wall, the dim light of the fire showing me every movement of the inmates; beyond this all was darkness.

Yet, from one end I heard a strange noise rising from the floor, like the long breathing of some living thing. What place I had got into was to me a perfect mystery, and I wished for my interpreter more and more. At last a light broke in upon my bewilderment. A gentle tapping is heard on the other side; one of the men rises and appears to throw back the obstruction to a small opening; a soft female voice is heard, and after some conversation, which I can only guess at from the tone, a child is handed through the aperture, and brought to the stranger. Pronouncing that sacred word which is supposed to counteract the effect of the evil eye, and which at once sets every mother's anxious heart at rest as regards her darling, the little one and I soon become friends. My interpreter comes in with the baggage, which I ransack to find some trifle pleasing to the child, and he is soon after returned through the hole in the wall to his prattling and delighted mother. The place was a kind of water-mill; the noises below proceeded from the very horses we had been riding on throughout the day, and I was then lodged in the loft above the stables. So much for the hospitality of the East.

I believe it may be said that generally the people are particularly honest; at all events, they are not addicted to pilfering, for during the whole journey I only lost a pair of Turkish slippers, and those I afterwards found had been put into the wrong baggage, when leaving my friends at Magnesia, and to my great surprise were restored to me in London; but, as in all other countries, there are robberies, and when they happen, are on a very complete scale, for they make a clean sweep of everything. Now, as the Greek was in the habit of talking rather large about me, and thinking I might by possibility become a tempting object to some of the unscrupulous inhabitants for the increase of their means at my expense, I persuaded Demetrius that money was becoming a scarce article with me, although at the same time conscious that a band of gold pieces encircled my waist, which were literally shelled out in private when required. It has never been quite clear that this little bit of *finesse* was not met by a counter-piece of cunning, for, having started long before daylight for Laodiceæ, I found myself amongst its ruins without anything to eat or drink.

In the early dawn, and before things were quite

visible, I had passed through a roving band of Turkomans going from one pasturage to another, driving their flocks and herds before them, and it was impossible to look on them without realising the description of the Father of Israel given in the Bible. These, however, were the only living beings met with during the day, for, arriving at Laodicea about ten A.M., and preparing to take my breakfast on a huge block of masonry for a table, the information that there was nothing to eat or drink took me rather aback. I fancied I saw a slight twinkle in the eye of the Greek as he reminded me of my declaration as to want of money. If my suspicions were correct, however, he fell with me into his own trap, for neither of us got bit or drop until the following night. In the deep solitude of the ruined city there was ample evidence of the most refined architectural taste, and had I not been so confoundingly hungry, I should have enjoyed the beauty of the carving on a fallen entablature, or the proportions of its columns, and every moulding refined by the Greek manner, and enriched by the Roman luxuriance of style before the latter degenerated into the florid. Sketching in the sun produced, after a time, an intense thirst; before me sparkled a small stream of water, but undrinkable from the peculiar pungency of its flavour; in fact, whichever way the water took I found it petrified every object leaving a crust over the surface which often assumed the most grotesque forms. Some of the ruins of the city are composed of very large masses of masonry, resembling that called Cyclopean architecture, but the joints of which are so shaken by earthquakes that the arm might be thrust into some of them. On looking at the engraving from my picture, published last year in the *Art-Journal*, it will be seen that the theatre is very well defined, while a very great number of tombs (nearly all opened) are scattered round the outer portion of the city, but there is no vestige of the ancient church.*

OBITUARY.

MR. HENRY BERTHOUD.

It is with very sincere feelings of deep regret that we record the death, at the end of September, of this gentleman, who, almost from the first establishment of the *Art-Journal*, has performed the duties of our Paris correspondent, and with earnestness, fidelity, and independence. He was of a Swiss family, but born in England; and though he was induced to pass the greater part of his life in Paris, though he spoke the language like a native, and his name betrayed his foreign origin, he gloried in styling himself an Englishman, and his warmest sympathies and feelings were with our country. By profession, Mr. Berthoud was both painter and engraver, and in his early years studied at the Royal Academy. Some of his pictures have hung, and we believe, some are now hanging, in the Gallery of the Crystal Palace; but his love of the Art was far greater than his ability to realise his conceptions. He practised it, therefore, more by way of filling up spare time, and for amusement, than with much, if any, hope of turning it to profitable account. He succeeded better with subjects of "still life," than in any higher class, though he sometimes allowed his ambition to soar rather loftily. For example, at his death he left on his easel an unfinished canvas of considerable dimensions—an attempt to illustrate the Shaksperian line—

"Roll on, gentle Avon."

Under a blunt and somewhat rough manner, he possessed a warm and sympathising heart, that prompted him to acts of kindness and liberality, not unfrequently beyond what, in justice to himself, he should have withheld. He was a man of the strictest integrity, and possessed true Christian principles; his honesty and uprightness gaining for him the respect and esteem of all who knew him; and though he had passed threescore years and ten, he maintained his industrious habits, till a disease of the brain terminated his labours and his life, after an illness of about three weeks.

* To be continued.

OLD RHENISH POTTERY.

At a time like the present, when a knowledge of the beauty of ancient fictile Art has widely spread, and collectors increase with increased information, when prices that exceed the wildest calculations of a few years past are readily paid for works of beauty or rarity, it would be no subject for surprise that the minor labours of the potteries, when they exhibit the influence of Art, should be sought for, and rise in value with the rest. A small fortune may be easily sunk in a few good specimens of the works of Sèvres and Dresden; the earlier works of the Italian potteries cost hundreds each; and the collector who would desire a few fine examples of our own Wedgwood must be prepared to part with a thousand pounds at least.

The earlier fictile work of Italy and France, —the so-called "Raffaello-ware," the pottery of Urbino, and the productions known as "Henri Deux," and "Palissy," —is in fact "*poterie de luxe*," and, from its nature, could never be cheap or common; but at the same time inferior wares, of coarser clay and bolder design, were fabricated for general use; and often exhibit a simple beauty, or boldness of conception, that gives them a real value in the eyes of true connoisseurs. This was particularly the case with the stoneware produced in the South-German and Rhenish towns at the close of the sixteenth century. It was largely manufactured at Mayence and Cologne, and still more extensively in Flanders; the convenience of exportation by way of Holland giving great facilities to the manufacturer, and ultimately spreading his works over Europe.

There is a mythic tale that attributes the origin of this ware to the famous Jacqueline, Countess of Hainault and Holland, after her abdication in 1433, and retirement to the castle of Teylingen, near Leyden. The tale continues to say that the Countess was in the habit of casting the best works into the muddy Rhine as it flowed past her home, in order that they might some day be recovered and pass for antiques. This tale would be little worth narrating except as a popular instance, among so many, of the love of the marvellous which infests all history, and makes fiction supersede fact, though the latter generally is by far less difficult to believe.

The finest collection of "Gres-de-Flandres" at present in England, and probably the best ever formed, is at present in the possession of M. Gambart, so well known among us for his connection with art and artists as a picture dealer. This collection was formed with scrupulous care, and had great continental celebrity before he became its possessor. As large, or even larger collections have been made; but for quality, and importance in size, this must take the first place. There are about one hundred and fifty specimens, but they are all such works as must have been esteemed by their makers as specimens of their best ability. In very many instances they are the largest works executed by them, some of the vases and drinking vessels being three feet in height, and all remarkable either for quaintness of form or elaboration of decoration.

M. D'Huyvetter, of Ghent, who formed in his house a very singular collection of Flemish antiquities, appears to have been the first collector of any importance who included these early stoneware productions in their museums. It is much to be regretted that on the death of this eminent and tasteful collector, the whole of his gatherings should have been scattered by auction. There should have been enough of patriotism in the Low Countries to have secured the whole for the great public Museums of Antwerp or Brussels. The larger portion of the fine works in stoneware were brought to England by a dealer who well knew how to appreciate them; but they were at that time little understood or appreciated by others; and they were very slow of sale; ultimately they were parted with singly or in small numbers, and now it would not be easy to trace their resting-place. Fifteen years ago, Ceramics and their history was scarcely cared for; certainly we are now better educated, and it is not too much to say that a similar collection must be grossly mismanaged in its mode of sale, to meet the same unlucky result.

The "severe" critic who can only be satisfied by the classic outlines of the early Greek potters, must lay aside his prejudices, and look upon these productions of the Low Countries in connection with the tastes and education of the men who fabricated them. This is but just, as we cannot expect Greek taste in the troubled lowlands of Europe during the seventeenth century; yet we occasionally find a true classic feeling for form, and a knowledge of *renaissance* decoration in the style adopted by the German and Flemish potter. We also find a very original desire for striking effect, which gives these works a quaint originality peculiarly their own, and has always rendered them covetable to the artist, who is never tired of depicting their somewhat *bizarre* outline, and the brilliant blue and brown enamels on their grey surface; Ostade and Teniers, as well as our own Lance, knew full the value of these pleasant colours and striking forms, when introduced in their pictures, and their brethren in Art have been equally glad to avail themselves of this pottery.

The quaint character of design which distinguishes these works we have already alluded to; it is peculiarly national, and before the "classic" connoisseur condemns it, it will be well for him to consider how rare originality in design at all times is, and that here at least we find it. The PICTURESQUE is an eminent qualification it possesses, and occasionally the surface decoration is modelled with much taste, and a good conception of the value of classic Art. In many instances the ornament is a direct application of antique ideas, and the Virtues, the gods of the days, and other members of the pagan Pantheon, grace the beer-jugs of the Rhenish burghers. More frequently we find bas-reliefs connected with their peculiar history, the arms of the cities, or of their great generals in the sanguinary thirty years' war, that secured the blessings of Protestantism by an outflow of the blood of the best men in the land. Hence we find one of the most widely-spread and popular of these wares was a jug made to ridicule the portly figure and stolid face of the famous enemy of Protestantism, Cardinal Bellarmine; sometimes the jug had the head alone, with the broad beard (then indicative of a churchman) spread over its surface; hence they were termed "Bellarmines" and "grey beards," the latter name being still used to distinguish large rotund vessels, long after its original significance has been forgotten.

It will be seen that there is something of history, as well as Art, to be met with in the study of these old vessels. Their strength, as well as their highly decorative character, gave them great popularity, and their comparative cheapness made them acceptable wherever they were sent. Consequently the potters of the Low Countries, in the seventeenth and eighteenth centuries, monopolised the common trade of Europe. None could vie with them. Heavy and clumsy their work might occasionally be, but "stoneware" was all but indestructible; and though its decoration might frequently be rude, it suited ordinary tastes sufficiently well, and it was always possible to get works of this kind really good and fine in character, if the outlay was sufficient. The city of Delft ultimately monopolised the whole of the trade, but their wares were always inferior in strength and beauty to the earlier brown "Cologne-ware" and the "Gres-de-Flandres;" while their potters, in endeavouring to rival the brighter tints of Italian majolica, too often produced the vilest caricatures.

It is, however, a fact well worth a manufacturer's remembrance, that this ware, by its solid excellence of fabric, appealing as it did to all utilitarians, gave a new and extensive impulse to the native country of its potters, and secured the whole world for its market.

On the decay of the Delft trade, artisans rose up in the minor potteries of France and England, to laudably endeavour to supply the home consumer by the labour of the home manufacturer. How they succeeded and triumphed it is not our province here to show; but we may point to M. Gambart's collection as a most instructive and curious exposition of the potter's art in Northern Europe when it flourished as an original and distinct school of "Art-manufacture."

F. W. FAIRHOLT.

THE DUBLIN INTERNATIONAL EXHIBITION: 1865.

THIS enterprise proceeds in a manner that promises very satisfactory results, not only as regards Ireland, but as concerns England and Scotland also, for its success cannot fail to greatly benefit both countries. In Ireland there has been, of late years, a large increase of wealth, and, as a consequence, an augmented desire to obtain the elegancies and the luxuries of life; for these, "customers" to England are now comparatively numerous, and British producers will certainly "find their account" in closer relationship with the sister country. There are, however, more elevated reasons why intercourse between the two should be, by all possible means, promoted. They are gradually becoming one; prejudices have, in a great degree, ceased; there is a growing, if not yet a confirmed, conviction, that the interests of the one are emphatically the interests of the other, and that Ireland and England are in reality no more two countries than are Devon and York.

We desire, at the outset of these remarks, to induce a belief that Manufacturers, in aiding to disseminate knowledge of Art and purity of taste in Ireland, are directly promoting and advancing their own prosperity.

Twelve years ago there was an International Exhibition in Dublin. At that period, there, as here, much had to be learned; "officials" had to be trained into duties; the undertaking partook more of a private than a public character; for nearly the whole financial responsibility rested on the shoulders of a liberal citizen, Mr. Dargan—to whom be all honour as the originator of a great work, nine-tenths of the glory of which appertains to him—and the machinery was, to say the least, inadequate and imperfect. Experience has, since that time, however, been taught and learned. A very large proportion of the higher and the commercial classes of the Irish capital are engaged to forward, and carry to a successful issue, the International Exhibition of 1865. The exhibition will take place in a building that involves little or no expenditure; it is sufficiently large for all requirements; at once convenient and elegant; it is, indeed, conspicuous for much architectural beauty. But its purpose is to supply to the Irish capital a structure greatly needed there—a Music Hall, a hall for meetings and lectures, meeting rooms for societies and committees, picture galleries, and, above all, a winter garden.

The foundations have certainly been judiciously laid; the money for erecting the building is the result of a joint-stock Company, nearly all the better orders of the tradesmen of Dublin being shareholders, as well as a considerable number of the upper classes, members of the learned professions, and merchants. There is, however, no reckless expenditure, and there is almost a surety of the company being a commercial success.

The Executive Committee of the Exhibition have made advantageous arrangements with this "Winter Gardens Company" for the occupancy of the whole of the extensive building during the period of the Exhibition, from the commencement to the close. Already there has been a careful selection of experienced persons to preside over the several departments, and to be in charge of the various objects exhibited. The formal inauguration of the building (now nearly completed) will be the International Exhibition, to be opened early in May, 1865, no doubt by the Prince and Princess of Wales.

Of the International Exhibition Committee

"Ireland's only Duke" is the President, the Vice-President being Benjamin Lee Guinness—he who has expended more than a hundred thousand pounds to restore the venerable cathedral of St. Patrick—and the Committee consists of some twenty of the leading "men of business" in Dublin, the chairman of the Executive Committee being Gilbert Sanders, Esq., chairman of the Art-Exhibition, 1861, the success of which led to the construction of the Winter Gardens Company and the International Exhibition for 1865. They have received the cordial support of Government, and their arrangements with foreign countries have been made under its sanction. Ireland, we may be sure, will be well represented as far as its manufactures go; that country is proverbially rich in "raw materials:" the Exhibition will supply evidence of its natural wealth.

But the International Exhibition will necessarily look for much aid from England. We have strong faith that such aid will be largely and liberally given. We are well aware that many of our Art-producers are weary of these periodical "shows;" the annoyances to which they were needlessly subjected in 1862 have not yet faded out; and it was by no means always that the cost of a display was met by a corresponding advantage, in a pecuniary sense, although frequently the reputation thus acquired secured a substantial reward to the exhibitor.

We are quite sure that an exhibition in Dublin will open up avenues of trade to many producers, from which they have been hitherto excluded, and that those who contribute to form it will obtain a celebrity in Ireland that will, in a word, *pay*; those who are wise in their generation will not be absentees.

In order that all arrangements to contribute may be as easy as possible, the Dublin Committee have formed an auxiliary Committee in London—"a Committee of Advice." They meet at the House of the Society of Arts, John Street, Adelphi, the honorary secretary being Mr. P. Le Neve Foster, secretary to the Society. Applications will be in due course made to all persons whose co-operation is desirable, and those who require information may obtain it by communicating as above.

The following is the London Committee:—

J. ANDERSON, Esq.	W. HAWES, Esq.
T. BATTAM, Esq., F.S.A.	R. HUDSON, Esq., F.R.S.
PROF. BENTLEY, F.L.S.	OWEN JONES, Esq.
R. K. BOWLEY, Esq.	LORD H. LENNOX, M.P.
E. A. BOWRING, Esq., C.B.	C. MANBY, Esq., F.R.S.
ANTONIO BRADY, Esq.	P. C. OWEN, Esq.
SIR DAVID BREWSTER, F.R.S.	HON. B. F. PRIMROSE.
H. COLE, Esq., C.B.	S. REDGRAVE, Esq.
SIR C. W. DILKE, BART.	SIR C. P. RONEY.
THOS. FAIRBAIRN, Esq.	MR. ALD. ROSE, M.P.
F. W. FAIRHOLT, Esq., F.S.A.	SIR F. R. SANDFORD.
J. H. FOLEY, Esq., R.A.	THE LORD MAYOR.
BRANDRETH GIBBS, Esq.	R. A. THOMPSON, Esq.
G. GODWIN, Esq., F.R.S.	T. B. WARING, Esq.
PETER GRAHAM, Esq.	E. WATERTON, Esq.
G. GROVE, Esq.	H. S. WAY, Esq.
S. C. HALL, Esq., F.S.A.	G. WILSON, Esq., F.R.S.
P. LE NEVE FOSTER, Esq., M.A., Hon. Sec.	T. WINKWORTH, Esq.
J. F. ISBLIN, Esq., Assist. Sec.	M. DIGBY WYATT, Esq.

One of the earliest resolutions passed is the following:—

"That the members of this Committee will individually exert their personal interest, and use their best endeavours, to secure the co-operation of exhibitors."

The Committee has undertaken this task in full consciousness of the responsibility they incur; failure would be discredit to them; they must, and we are sure will, personally exert themselves to carry this project to a prosperous issue. That is not to be

done—and they know it—by merely sending out circulars and passing through formalities; the Committee must personally communicate with the parties who are able to aid the project, and who will aid it if the case be properly put before them. Of the members of the Committee there are many who have much power; they express an earnest desire to exert it to the utmost.

It is to be expected that many articles with which a portion of the public was familiar in 1862 will be among the contributions sent to Dublin; that is to be desired. There they will be better seen than they were in London. At South Kensington they were not unfrequently "lost in a crowd;" in Dublin their merits will be more rightly estimated. We are fully sure that a considerable portion of such examples of Art-manufacture will, at the close of 1865, find permanent homes in Ireland. We put it therefore strongly to English and Scottish manufacturers—the policy of contributing to the Irish International Exhibition; we believe that to do so will fully answer their purpose; that it will lead to extensive sales, while extending the fame of the producer. Honourable publicity rarely fails to be a source of profit. The best of all advertisements is the actual evidence of merit.

No doubt the occasion will be taken advantage of by many to visit Ireland, and make a tour of that interesting country. We might say much of the inducements to such a tour, but we prefer to any words of our own those we find in a leading article in the *Times* during the summer of the present year:—

"There is nothing in these isles more beautiful and more picturesque than the south and west of Ireland. They who know the fairest portions of Europe still find in Ireland that which they have seen nowhere else, and which has charms all its own. . . . The whole coast, west and south, indeed all round the island, has beauties that many a travelled Englishman has not the least conception of. The time will come when the annual stream of tourists will lead the way, and when wealthy Englishmen, one after another, in rapid succession, will seize the fairest spots, and fix here their summer quarters. They will not be practically further from London than the many seats of our nobility in the North Midland counties were thirty years ago. Eighteen hours will even now take the Londoner to the Atlantic shore, and twenty will soon carry him to the farthest promontory of the island. There are those who will not welcome such a change upon the spirit of that scene. But if we see in the beauty of Ireland even a surer heritage than in hidden mine or fertile soil, why may we not hope that it will again cover her land with pleasant homes and a busy, contented, and increasing people, such as we see in many other regions with nothing but their beauty and salubrity to recommend them."

May we not then reasonably infer that when manufacturers and producers in England, Scotland, and Wales, are making arrangements to contribute to the International Exhibition in Dublin, they will arrange also to make their summer and autumn Tour in that interesting and richly endowed country. There will be all-beautiful Killarney; the world's wonder, the Giant's Causeway; the picturesque magnificence of wild Connemara; the sylvan scenes and desolate grandeur mingled in Wicklow county. Dublin and its neighbouring localities have abundant attractions; in short, there is no part of the island that will not largely recompense the Tourist. The "Stranger" is proverbially welcome in Ireland; whatever domestic "squabbles" there may be, they never annoy him. It is indeed the safest, as well as the pleasantest country of the world, in which to travel.

S. C. HALL.

THE
WORKS OF OLIVER GOLDSMITH.*

It is somewhat singular that two editions of the writings of Goldsmith, identical in the manner in which they are offered to the public, should have made their appearance almost, if not quite, simultaneously. Such a competition for popular favour is sure to work advantageously for the public, because it puts the publishers of both on their mettle, each striving, of course, to produce the most attractive volume, and to secure the

largest share of support. One of these two editions we noticed last month. The other has since come into our hands, and demands from us similar attention.

Wood engraving, like painting, has entered on a new phase in the hands of some, within the last very few years; opinions may, and do differ, as to whether the change be for the better or not, but the fact of the change itself is discernible enough. Without any manifest reduction of labour, and certainly without any of skill, artists who draw on wood are less desirous of making their work appear like highly-finished engravings

on steel or copper than was their aim ten or fifteen years ago. Freedom and boldness of line, and forcible, striking effects, have taken the place of the minute and delicate handling which was formerly considered the very perfection of the art, both by draughtsmen and engravers. The Brothers Dalziel, by means of the artists whose assistance they have secured, such as Messrs. Millais, R.A., Tenniel, Watson, Pinwell, and others, as well as by their own method of employing the graver's tools, have taken a leading part in this revolutionary movement. We have only to compare the edition of "The Pilgrim's



"As helpless friends who view from shore
The labouring ship, and hear the tempest roar."
Threnodia Augustalis.

Progress," published by Messrs. Dalziel in 1850, the illustrations designed by Mr. W. Harvey, with their latest works, "Parables of our Lord," "The Arabian Nights," and this volume of Goldsmith's writings, to see how different a manner is now adopted to that previously practised. The germ of the later style is traceable in the earlier, but it is only a well-practised eye that can discern

* DALZIEL'S ILLUSTRATED GOLDSMITH. Also a Sketch of the Life of Oliver Goldsmith, by H. W. DULCKEN, Ph.D. With One Hundred Pictures drawn by G. J. PINWELL, engraved by the Brothers Dalziel. Published by Ward and Lock, London.

it; to any other the two must appear totally distinct.

In his selection of subjects for illustrating this edition of "The Vicar of Wakefield," &c. &c., Mr. Pinwell has chosen nearly the whole of the most striking scenes and situations furnished by the author, and he has treated them in a manner which cannot fail to commend itself as well to those who are judges of Art as to those who only look for attractive pictures. The frontispiece, Goldsmith seated in his ill-furnished room in the

Temple, forms a suitable and characteristic introduction to the other illustrations, which amount to one hundred in number. Of these, the first that will assuredly fix the attention of the reader is Dr. Primrose hanging his wife's epitaph, framed and glazed, over the mantel-piece; the worthy woman regarding the act with complacency, and some of the children looking on with no small degree of interest. There is a remarkable amount of truth in this clever drawing, as there is also in another which follows it at no great distance, Farmer Flamborough and the blind piper spending an evening with the Vicar

and his family. Mr. Burchell and Sophia in the hayfield is an effective and very pleasant picture, and the Squire introducing his two female acquaintances to the Vicar, though a little stiff, is full of character. Capital is the expression given

to the whole of the figures in the scene of the "green spectacles" purchase, and to the two disputants in the famous Whistonian controversy. As a picturesque composition there is scarcely anything in the volume superior to the illustra-

tion of the Vicar's migratory eldest son playing on the flute to a family of Flemish peasants; the light and shade in this is admirably managed. The arrest of the Vicar is another very clever drawing, especially in the arrangement and action



"Desist, my sons, nor mix the strain with theirs."
The Captivity.

of the figures; and the same remark may be applied to that which represents the Vicar in prison receiving intelligence of the abduction of his daughter, as well as to many of the others."||

Our space forbids any particular reference to the designs illustrative of the other writings included in this volume: it is the less necessary we

should allude to them as the specimens which appear on this and the preceding page are selected from these sources, preference being given to them only from the fact that in our notice of



"The bashful virgin's sidelong looks of love,
The matron's glance that would those looks reprove."
The Deserted Village.

Messrs. Cassell's edition the examples brought forward were taken from the "Vicar of Wakefield" alone. Designs from the pencil of one artist, and engraved by the hands, or under the direct superintendence, of one firm, must have a general

uniformity of style and character; our readers may judge of the whole from the portion here presented to them, and the verdict of those capable

of judging cannot but be highly favourable. The volume is excellently printed, at Messrs. Dalziel's own press, in a large, bold type, is handsomely bound, and, like the other, sells at a price within the reach of almost everybody.



NOVEMBER.

1	Tu.	<i>All Saints.</i> —National Gallery opens.
2	W.	Michaelmas Term begins.
3	Th.	
4	F.	
5	S.	[Moon's First Quarter. 11h. 52m. P.M.]
6	S.	Twenty-fourth Sunday after Trinity.—
7	M.	
8	Tu.	
9	W.	
10	Th.	
11	F.	<i>St. Martin.</i>
12	S.	[Moon. 5h. 33m. P.M.]
13	S.	Twenty-fifth Sunday after Trinity.—Full
14	M.	



Designed by W. Harvey.

15	Tu.	
16	W.	
17	Th.	Antiquarian Society. Meeting.
18	F.	
19	S.	
20	S.	Twenty-sixth Sunday after Trinity.
21	M.	Moon's Last Quarter. 7h. 16m. A.M.
22	Tu.	<i>St. Cecilia.</i>
23	W.	
24	Th.	
25	F.	Michaelmas Term ends.
26	S.	
27	S.	First Sunday in Advent.
28	M.	
29	Tu.	New Moon. 7h. 17m. A.M.
30	W.	<i>St. Andrew.</i>



[Engraved by Dalziel Brothers.]

ART-WORK IN NOVEMBER.

BY THE REV. J. G. WOOD, M.A., &c.

SOME of my readers will probably remember a certain illustration in a certain French journal, purporting to convey an idea of the British insular during the month of November.

Drawn with the curiously mingled exaggeration, coarseness, and power which characterise such illustrations, it represented a view of a bridge, supposed to be that of London (which, to the general Parisian mind, is the only bridge which crosses the Thames), enveloped in a heavy fog, and furnished with a vast number of supplementary lamps. Pendent from every lamp-post was a figure, supposed to be that of a Briton, who had committed his customary November suicide, while the air was thick with black objects, which a closer inspection showed to be other Britons of both sexes, casting themselves in crowds from the parapet.

Such is their popular notion of a British November, and perhaps it is not entirely without foundation, seeing that our own writers have given the world to understand that in this month the United Kingdom is enveloped in perpetual fog, and that the inhabitants of the two islands can find nothing better to do than to escape out of so unpromising an existence.

Certainly, November is not the most agreeable of months. The mornings are bitterly cold, and the evenings are colder, and the days are ever darkening and shortening, and the mists are continually enveloping the earth in their wreathed clouds. It is wet and dreary and dispiriting, for the mid-winter has not arrived, and there is an uneasy feeling that the worst is yet to come. Still, November has its beauties, peculiar to itself, and to the artist it can supply material for charming pictures, provided he will only study them on the spot, and make his sketches of November in that month.

Fox-hunting, for example, is in full vogue. The earth is still soft, and not hardened by frosts, so that the horses are in no danger of unexpected ice, or of battering their delicate hoofs against the stony and irregular ground; and though the air be full of moisture, and the trees dripping with wet, and the skies drizzling with rain, a thorough fox-hunter seems to like his sport all the better, to revel in a coat and boots full of water, and to enjoy himself completely under circumstances that would render ordinary mortals peculiarly uncomfortable.

So, when the artist depicts the varied scenes of a hunting day, let him consider the time of year, and be careful not to cover the trees with green foliage, nor the earth with succulent verdure, nor the banks with flowers and blossoms. The horses and riders, too, must be shown as they are in the field, all dishevelled and splashed, and by no means looking as if the horse had just come out of the stable, and the rider out of a tailor's shop. The trees, too, should be nearly denuded of their leaves, and some judgment is required to suit the amount of foliage to the particular tree.

As to the order in which the leaves fall, the walnut is the first tree to cast its foliage, and the lime, the sycamore, the ash, and the chestnut come soon afterwards. The beech retains its leaves for a very long time, and the oak is generally the last to cast its leaves, as it was the last to assume them. The plane has at this time a curious aspect, on account of the pendulous seed-vessels; and the cones of the fir tribe are now most beautiful, in all their varied colours of scarlet, pink, orange,

yellow, and purple. There are some trees to which the old leaves cling with a wonderful tenacity, especially those which are polled, and wherever they retain their hold after the end of November, they generally remain upon the branches until thrust off by the young leaves of the next spring.

Usually, however, a tree is a tree in the mind of the draughtsman, who thinks little of the wonderful individuality which each species presents, even in the general contour of the branches, and the exterior of the trunk, as well as in the furcations of the twigs, and other minor details. Any one who has even a slight acquaintance with trees, can distinguish the different species in the winter as easily as in the summer; and there is really no reason why artists should not mark this individuality in their sketches. At the present day, moreover, when the photograph and stereoscope can present such absolutely accurate views of trees and their forms, no one ought to make a drawing of a country scene, in which the characters of the trees are not marked. We have long ago cast off conventionality in the representation of men and animals, and we are now beginning to do the same by trees.

There have not been many paintings of a picturesque November scene connected with the fox-hunt—namely, the earth-stopper at his work, whether he be proceeding to the scene of operations, laden with mattock, and bill, and spade, and lantern, or whether he be actually engaged in labour, stopping up the retreats of the fox with earth, stones, and sticks. Of course, in either case the scene must be laid at night, for the earth-stopper must do his work while the fox is abroad in search of food.

In November the owners of decoys are hard at work at their task of entrapping wild ducks. The flat fen country in which the decoys are mostly placed, is in itself anything but picturesque, and but for the accessories, could hardly find place in an artist's sketch-book. But the tree-surrounded ponds, if represented at eventide, when the long shadows fall across the water, mixed with the rich colours reflected from the clouds of twilight, and the long line of approaching ducks cuts the sky with a dark and sharply-defined outline, are picturesque enough, only they must be seen to be comprehended, and must be enjoyed before they can be rightly drawn.

As for games, November has plenty of them, some affording great scope for our artist's pencil, if he understands the game, and can play it himself.

There is football, for instance, a game common enough and simple enough, and yet there is scarcely a drawing in which the game is depicted correctly. Now, in this, as in other such sports, the reality, with all its spirit and life and energy, is sure to be far more picturesque than the mere product of an artist's imagination. I have now before me three woodcuts, purporting to represent football, and all of them entirely and hopelessly wrong. A Frenchman's idea of cricket is not more mistaken than the notions which these three artists have entertained of the much simpler game of football.

Perhaps even in cricket itself, our artists contrive to be as wrong as they possibly can, both in the disposition and the attitude of their players. Some time ago a number of illustrations of cricket were made and engraved on the strength of the artist's name, and when they came to be inserted, they were all so utterly wrong, that they were simply given as "shocking examples," illustrating the attitudes and positions which were specially to be avoided.

In every case of football the players are

represented as charging at the ball in two columns, perhaps four wide and twenty or thirty deep, all rushing as fast as their legs will carry them, although none but those in the front ranks can see the ball. There is no organisation, no leader, no goal-keepers, and no goals, and all the object of the game seems to be the running violently about without any definite purpose, the artists being evidently ignorant of the fact that the game is won as much by economy of strength as by its expenditure.

Then there is hockey, another excellent November game, which artists never seem to understand. In this case the players are always depicted as running about in a wild and distracted manner, without the least regard to the side on which they are playing, and flourishing their hooked sticks over their heads as if the object of hockey were that each player should break the skull of the nearest man, whether he be friend or foe. Now in hockey the arrangement of the players is most careful, each being obliged to be on his own side of the ball, and none being allowed to raise the stick above the head. In fact, a good player keeps the head of his stick close to the ground, and taps rather than strikes the ball towards the goals.

Prisoner's base, or prison-bars, is another game much played in November, and affording great scope to an artist who happens to be skilled in its stratagems. There may be good drawings of this game, but I have never seen one yet, although there are few sports which offer such varied and ever-changing aspects. The two captains at their "homes" giving their orders, and full of excitement; the train of players, each trying to touch the one in front of him, and to escape from the one behind; the anxious prisoners in their jail, holding hands, and stretching themselves out as far as possible towards their deliverers; the doubtful moment when the prisoners are not quite certain whether they will be freed or another captive added to their number; the fortunate captor who has just returned home, and is leaning against the wall with panting breast and frequent gasps; and the reserve players, ready to obey the command of the captains. Let but an artist see this game well played, and he will no longer have to cudgel his brain for subjects.

In the farm, affairs are conducted much as in the past month, except that the work which was then begun is now finished, and that the sheep are gathered in from the pastures, and fenced among the turnips, or fed by the shepherd. I have rather a liking for the feeding of sheep on turnips, having many a time warmed myself, saved the shepherd's time and labour, and gratified the sheep, by taking a turn at a turnip-cutting machine on a cold November morning, when the drizzly rain was slowly falling, and the cold wind was sweeping over the ground.

November is truly a curious month, for in the midst of all the cold, and fog, and rain, and sleet, a few days will occasionally burst out in which the air is warm and serene, the wind soft and gentle, the sunbeams are bright, and the sky is clear. The suddenness of the change is sometimes startling. I remember on one occasion, while at college, going to chapel at eight A.M., through a bitterly cold atmosphere, and heartily glad to get into the warmer temperature within. At 8.40 we issued from the western end of the chapel, and, to our astonishment, seemed to have walked into a soft, pleasant April day, the fog gone, the sky blue, the air warm and balmy, and every grass blade and every twig and spider web glittering with the gem-like drops left by the departing mist.

I have had some hesitation whether to

mention one popular observance which takes place in November, or, to pass it by. If I do mention it now, it is only for the purpose of making artists not to do anything that will perpetuate the memory of that worse than senseless festival held on the fifth of this month, and in which the younger population rejoices simply because it gives them a holiday, and affords them unlimited opportunities of making a noise and creating a blaze. Not one in a thousand really knows who "Guy Fox," as they call him, was, nor what he did, nor why he did it; and if they did know, it is just the reason why they should let his effigy alone. As it is, this annual Saturnalian festival has descended to the "roughs," and is made a means of popular demonstration against some one who happens to be unpopular at the time. We have at last rid ourselves of the annual service, and we may hope to put an end to the annual riot.

In this month we may look for many of our winter birds, such as the golden plover, and various ducks of all sizes, shapes, and colours. The snipe, too, is busy about the marshy ground, probing the soft wet soil with its long beak, and drawing out various mud-loving creatures which dwell below. Being so shy a bird, its proceedings are not easily watched, except by means of a good telescope, and yet when aided by that instrument the observer must be exceedingly cautious in his approach. It is not an easy bird to see, even when its locality is known, for the brown-green colour of its plumage harmonises so well with that of the soil, the eye may actually rest on the bird without discovering it.

As to the plants of the month, they are so few as hardly to be worth mention. The purple and scarlet berries of many trees and shrubs still keep their places until devoured by the birds, and an occasional flower, such as the primrose, may be seen under the sunny side of damp hedgerows.

BRUCCIANI'S GALLERIA DELLE BELLE ARTI.

To the various and deeply interesting contents of this collection but scant justice could be done in our paragraph notice of August. Indeed, any one of the illustrious antiques here presented in plaster might claim a chapter to itself, and to some, with their antecedents, associations, and traditions, a volume would not be too much. The establishment of Mr. Brucciani is in Russell Street, Covent Garden, where the business of which he is proprietor has been established forty years, during which time the collection has been in process of formation, always with the view of increasing the catalogue and obtaining the best casts of the most celebrated works. The new gallery that Mr. Brucciani has had built is a hundred feet long by twenty-five wide, extremely well lighted, and full, even to the ceiling, of casts and copies of all the finest statuary in existence. A few visits to such a collection is a valuable preparation for the contemplation of the inestimable sculptural treasures of Rome, Naples, and others of the Italian cities, in any one of the Art museums of which twelve months' undivided study would not help the visitor to a full and just appreciation of their contents. On entering the gallery of Mr. Brucciani, the visitor is struck with the arrangement and order of the place: he finds himself in an atmosphere much purer than that of the abodes of the *gessapi*; he may have seen in Italy; and it is at once felt that the selection has been made with infinite knowledge and taste, and also that the perfection of the casts is a result due only to the skill of an artist. Thus the cast of the Medicean 'Venus' is as perfect a cast as can be; the famous gem of the Tribune at Florence could not be better represented; the same may be

said of all; and notwithstanding a throng of works, for the consideration of which a lifetime would not be too long, the famous antiques have been placed with due regard to the display of their beauties, as far as the space will allow. If we turn to the 'Antinous' of the Vatican, we cannot deny it the palm as the most beautiful and perfectly proportioned male statue in existence. If we examine the famous 'Apollo' we acknowledge at once that it has all the lightness and elasticity, all the quick thought and movement with which the artist intended to endow it. Every ancient statue of repute is here, and conspicuous in the crowd are the Venus of Milo from the Louvre, also the Venus Genetrix, our own Townley Venus, and even the hidden Venus from Naples, the only cast we believe from this statue; 'Diana Robing' (Louvre), 'Aristides' (Naples), 'Cupid and Psyche' (Rome), 'Euterpe' (Louvre), 'Laocoon,' 'Farnese Hercules,' 'The Fighting Gladiator,' and the 'Dying Gladiator,' the 'Dancing Faun,' &c.; and these, with those of all the ancient sculptures, are warranted special casts. If we turn to the modern schools, we meet at every step Canova, Thorwaldsen, Michael Angelo, Gian Bologna, Gibson, Baily, Westmacott, Dannecker, Danton, Schwanthaler, Flaxman, &c. There are two Venuses by Canova, both in the Pitti Palace and the other at Woburn, that beautiful, though we feel that in neither has Canova accomplished what he aimed at; and turning from them to Baily's 'Eve,' it must be felt as a matter of some surprise that this should ever have been attributed to Canova. Not far from these is Thorwaldsen's 'Mercury,' seated with a jaunty ease well becoming the character, and contrasting with the sad and silent 'Shepherd Boy,' also by Thorwaldsen, whose face always strikes us as having been modelled from that of a girl. Very minute in its execution is a small marble copy of Canova's 'Cupid and Psyche,' that group in which, Cupid stooping over Psyche, she draws his head gently down to her face. The large marble is, we believe, at Como. The carving of this group has been, perhaps, as difficult as that of any example of modern sculpture. There is also Canova's 'Perseus,' the idea of which seems to have been taken from that of Gian Bologna in the Piazza del Popolo at Florence; and prominent among animals is the famous boar of the Cinghiale Fountain at Florence, so carefully studied from the animal that the dogs of the sculptor used to attack the model in good earnest. This is perhaps the only copy existing from the Boar Fountain. Many of the marble copies, cabinet size, are very successful, as the famous 'Sleeping Cupid,' and others both modern and ancient; and prominent among the crowd of mixed statuettes are all the best things of Pradier, who, like one of the fallen angels, is supreme in the flesh—more fleshly than all his brethren. There is his 'Medea,' 'Bacchante,' 'Evening Star,' 'Morning,' 'Hebe,' 'Melpomene,' &c.; Dannecker's 'Ariadne,' Kist's 'Amazon,' Canova's 'Dansatrice,' Baily's 'Eve,' Gibson's 'Ganymede,' Michael Angelo's 'Moses,' also 'Night,' by the same; Schwanthaler's 'Nymph'; but enough of these works have been catalogued to show the riches of the collection.

Mr. Brucciani, besides his private engagements, has the appointment of Formatore to the British Museum, having under his care the large collection of moulds, including statues from the Pediments of the Parthenon, the Metopes, &c., and a number of slabs of the Assyrian sculptures, and is now occupied in moulding from the sculptures of the Mausoleum at Halicarnassus. It is at this establishment also where are procurable models for both private and public drawing schools, as appointed on January 30, 1859, by the Lords of the Committee of Privy Council on Education. We find, accordingly, casts from every kind of animal and vegetable nature, down even to a branch of blackberries, certainly one of the most difficult subjects that ever was placed in the hands of a moulder. In short, Brucciani's Gallery is a capital refresher to the memory of the scattered sculptures of the Continent, and a useful preparatory school to those who purpose seeing them.

These world-famed works are here brought home to all who may desire to know more of the most precious Art-treasures than can be learned elsewhere.

THE TURNER GALLERY.

COLOGNE, FROM THE RIVER.

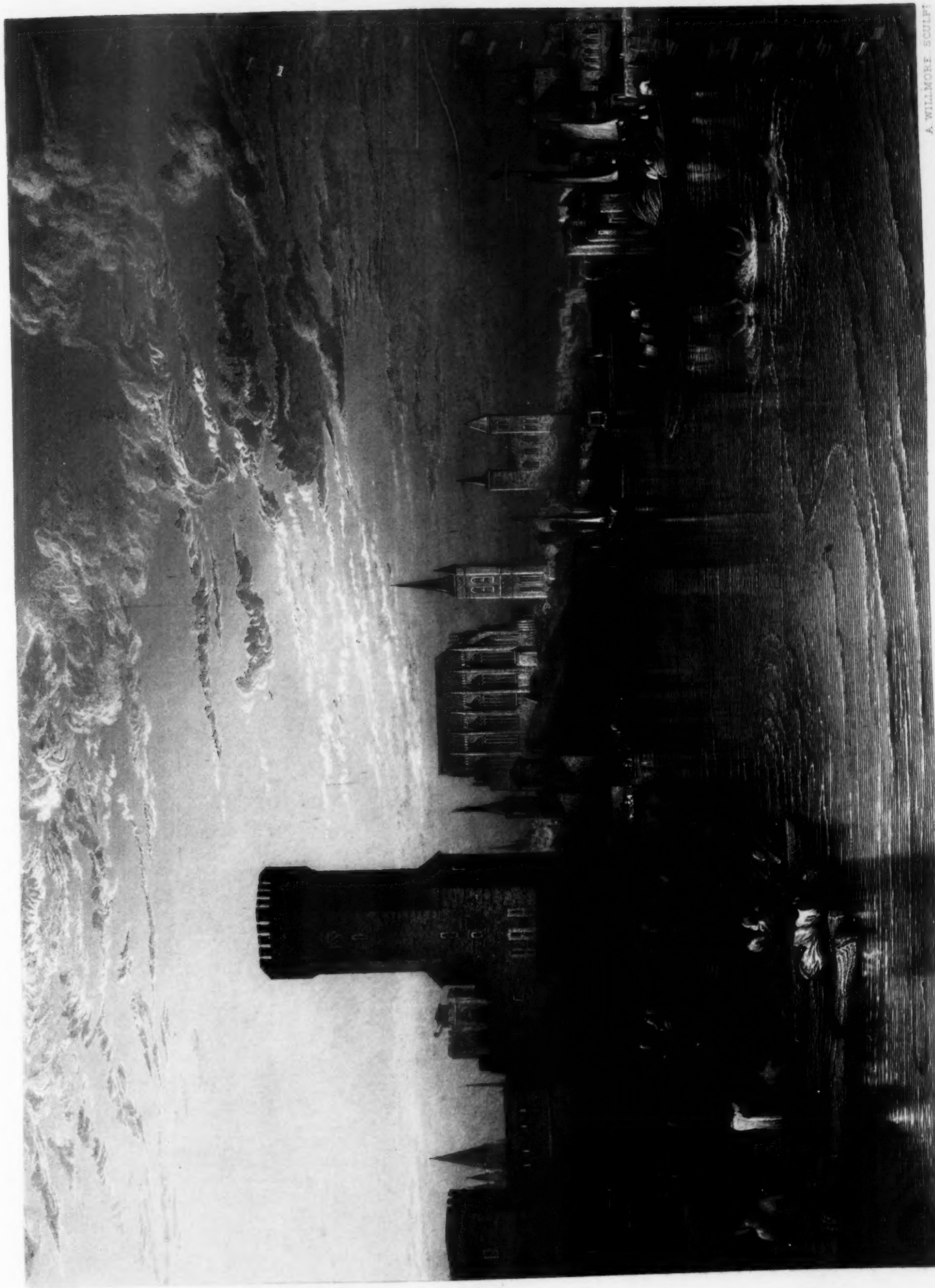
Engraved by A. Willmore.

This engraving is from a drawing in the possession of Mr. Windus, of Tottenham; but the finest picture Turner ever made of the famous old city was in the possession of the late Mr. Wadmore, of Stamford Hill. At the sale of this gentleman's collection in 1854, the painting was bought for Mr. Naylor, of Liverpool, by Mr. Grundy, of Manchester, who paid two thousand guineas for it. Mr. Windus's drawing is a comparatively early work of Turner, who made it, according to Mr. Wornum, for Tomkinson, the pianoforte manufacturer, one of the artist's first patrons. The view is taken from the Deutz side of the Rhine; this suburb of Cologne is now united with the city by means of a bridge of boats, which was not in existence when Turner's sketch was made. The strong tower on the left of the picture forms a portion of the ancient fortification of the city; it is a striking and effective object in the composition. In the distance is seen the cathedral, with numerous other edifices of interest. The general treatment of the subject is more naturalistic than poetic; Turner seems to have aimed at little more than a truthful representation of the place as it existed in his time.

Cologne abounds with picturesque "bits" of architecture, independent of its more prominent buildings, most of which have of late years been sought out by our artists, and have made their appearance in our public galleries on canvas or paper. Its origin is traced back to a very distant period: it was a Roman station, and afterwards a colony called *Colonia Claudia Agrippinensis*, from the Emperor Claudius and his wife Agrippina, daughter of Germanicus and mother of Nero. The empress was born here, and the city was adorned by her with an amphitheatre, temples, aqueducts, &c., the ruins of which may still be traced. For two or three centuries in the middle ages, Cologne was the most flourishing city of northern Europe, and the most powerful and wealthy of the Hansatic League, being able to furnish and equip an army of thirty thousand men. The arts and sciences were also much cultivated, and it had a university second to none in Germany. The existing remains of architecture, stained glass, sculpture, and painting, testify to the excellence these arts had reached. Its commercial importance may be inferred from the fact that Henry IV. granted to the Merchants of Cologne the exclusive use of the Guildhall in London.

To the archaeologist, and to all interested in the fine arts, the celebrated cathedral, considered by some as the most magnificent example of Gothic architecture in Europe, will prove more attractive than any other object in the city. The building was commenced by Archbishop Conrad, of Hockstenden, in 1234, yet has never been finished; it "has remained up to the present time in a condition between a fragment and a ruin," though within the last forty years large sums of money have been expended in carrying on the work of completion, under the patronage and with the aid of the Prussian government. Here, in a small chapel behind the high altar, is the famous shrine of the Three Kings of Cologne, or Magi, who, tradition says, came from the East with the offerings to the Infant Christ. The tomb is still richly adorned with gold and precious stones, though many of the most valuable gems were lost or stolen during the wars arising out of the French Revolution.

Rubens, whose parents had fled from Antwerp to Cologne in consequence of the political disturbances prevailing in the Netherlands, was born in the latter city. In the church of St. Peter is his great altar-piece of the crucifixion of that saint, with the head downwards; the painter was baptised in the church, and the picture was a gift from him. Reynolds says, "Many parts of it are so feebly drawn, and with so tame a pencil, that I cannot help suspecting Rubens died before he had completed it, and that it was finished by some of his scholars." It is well known that the work was painted a short time only before the death of the artist.



J.M.W. TURNER. R.A. PINXIT

COLOGNE FROM THE RIVER.

FROM THE PICTURE IN THE COLLECTION OF B.G. WINDUS, ESQ.

A. WILLMORE. SCULPT.



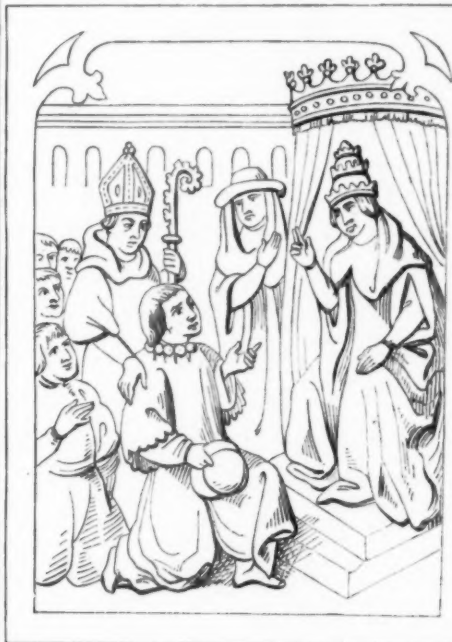
THE SECULAR CLERGY OF THE MIDDLE AGES.

BY THE REV. EDWARD L. CUTTS, B.A.

PART II.

HAVING in a former paper* given a sketch of the various orders and classes of the secular clergy of the middle ages—the bishops, and cathedral and collegiate clergy; the rectors, vicars, and parochial chaplains; the chantry and guild priests, and priests who lived “at rovers, on trentals, or worse;” the domestic chaplains; and the deacons, subdeacons, acolytes, readers, exorcists, ostiaries, and parish clerks—we go on to say something about their costume; first about the official costume which they wore when performing the public functions of their order, and next the ordinary costume in which they walked about their parishes and took part in the daily affairs of the mediæval society of which they formed so large and important a part. The first branch of this subject is one of considerable magnitude; it can hardly be altogether omitted in such a series of papers as this, but our limited space requires that we should deal with it as briefly as may be.

Representations of the pope occur not unfrequently in ancient paintings. His costume is that of an archbishop, only that instead of the usual mitre he wears a conical tiara. In later times a cross with three crossbars has been used by artists as a symbol of the pope, one with two crossbars of a patriarch, and with one crossbar of an archbishop; but Dr. Rock assures us that the pope never had a pastoral staff of this shape, but of one crossbar only; that patriarchs of the Eastern Church used the cross of two bars, but never those of the Western Church; and that the example of Thomas-à-Becket with a cross of two bars, in Queen Mary's Psalter, (Royal, 2 B. vii.) is a unique example (and possibly an error of the artist's). A representation of Pope Leo III. from a contemporary picture is engraved in the “*Annales Archæologiques*,” vol. viii. p. 257; another very complete and clear representation of the pontifical costume of the time of Innocent III. is engraved by Dr. Rock (“*Church of our Fathers*,” i. 467) from a fresco painting at



POPE, CARDINAL, AND BISHOP.

Subiaco, near Rome. Another representation, of late thirteenth century date, is given in the famous MS. called the “*Psalter of Queen Mary*,” in the British Museum (Royal, 2 B. vii.); there the pope is in nothing more than ordinary episcopal costume—alb, tunic, chasuble, without the pall—and holds his cross-staff of only one bar in his right hand,

* *Art-Journal*, October, 1864, p. 303.

and his conical tiara has one crown round the base. Beside him stands a bishop in the same costume, except that he wears the mitre and holds a crook. We give a woodcut of the fifteenth century, from a MS. life of Richard Beauchamp, Earl of Warwick, in the British Museum (Julius E. iv. f. 207), which brings into one view a pope, cardinal, and bishop; the subject is the presentation of the pilgrim earl to the pope, and it enables us to bring into one view the costumes of pope, cardinal, and bishop. A later picture of considerable artistic merit may be found in Hans Burgmair's “*Der Weise König*,” where the pope is habited in a chasuble, and has the three crowns on his tiara.

The cardinalate is not an ecclesiastical order. Originally the name was applied to the priests of the chief churches of Rome, who formed the chapter of the Bishop of Rome. In later times they were the princes of the papal sovereignty, and the dignity was conferred not only upon the highest order of the hierarchy, but upon priests, deacons,* and even upon men who had only taken minor orders to qualify themselves for holding office in the papal kingdom. The red hat, which became their distinctive symbol, is said to have been given them first by Innocent VI. at the Council of Lyons in 1245; and De Curbio says they first wore it in 1246, at the interview between the pope and Louis IX. of France. A representation of it may be seen in the MS. Royal, 16 G. vi., which is engraved in the “*Pictorial History of England*,” vol. i. 869. Another very clear and good representation of the costume of a cardinal is in the plate in Hans Burgmair's “*Der Weise König*,” already mentioned; a group of them is on the right side of the drawing, each with a fur-lined hood on his head, and his hat over the hood. It is not the hat which is peculiar to cardinals, but the colour of it, and the number of its tassels. Other ecclesiastics wore the hat of the same shape, but only a cardinal wears it of scarlet. Moreover, a priest wore only one tassel to each string, a bishop three, a cardinal seven. It was not the cardinal's hat only which was scarlet. Wolsey, we read, was in the habit of dressing entirely in scarlet for his ordinary costume.

The archbishop wore the habit of a bishop, his differences being in the crozier and pall. His crozier had a cross head instead of a curved head like the bishop's. Over the chasuble he wore the pall, which was a flat circular band, or collar, placed loosely round the shoulders, with long ends hanging down behind and before, made of lambs' wool, and marked with a number of crosses. Dr. Rock has engraved† two remarkably interesting early representations of archbishops of Ravenna, in which the earliest form of the pontifical garments is given, viz., the sandals, alb, stole, tunic, chasuble, pall, and tonsure. They are not represented with either mitre or staff. Other representations of archbishops may be found of the eleventh century in the Bayeux tapestry, and of the thirteenth in the Royal MS., 2 B. vii.

The bishop wore the same habit as the priest, with the addition of sandals, gloves, a ring, the pastoral staff with a curved head, and the mitre. The chasuble was only worn when celebrating the Holy Communion; on any other ceremonial occasion the cope was worn, e.g., when in choir, as in our woodcut in the former paper; or when preaching, as in a picture in the Harl. MS. 1319, engraved in the “*Pictorial History of England*,” vol. i. 806; or when attending parliament. In illuminated MSS. bishops are very commonly represented dressed in alb and cope only, and this seems to have been their most usual habit. We find two representations of a bishop in what we may suppose was his ordinary unofficial costume; he wears a blue-grey robe and hood with empty falling sleeves, through which appear the blue sleeves of his under robe; it is the ordinary civil and clerical costume of the period, but he is marked out as a bishop by a white mitre. Both representations occur in the same early fourteenth century MS. (Royal, 14 E. iii., at ff. 16 and 25). If the bishop were a monk or friar he wore the cope over the robe proper to his order.

* Cardinal Otho, the papal legate in England in the time of Henry III., was a deacon (Matthew Paris, *Sub. Ann.* 1237); Cardinal Pandolph, in King John's time, was a sub-deacon (R. Wendover, *Sub. Ann.* 1212).† “*Church of our Fathers*,” i. 319.

The earliest form of the mitre was that of a simple cap, like a scull-cap, of which there is a representation, giving in many respects a clear and elaborate picture of the episcopal robes, in a woodcut of St. Dunstan in the MS. Cotton, Claudius A. iii.* In this early shape it has already the infule—two narrow bands hanging down behind. In the twelfth century it is in the form of a large cap, with a depression in the middle, which produces two blunt horns at the sides of the head. There is a good representation of this in the MS. Cotton, Nero C. iv. f. 34, which has been engraved by Strutt, Shaw, and Dr. Rock.

In the Harl. MS. 5102, f. 17, is a picture of the entombment of an archbishop, in which is well shown the transition shape of the mitre from the twelfth century, already described, to the cleft and pointed shape which was used in the thirteenth and fourteenth centuries. The depression is here deepened into a partial cleft, and the mitre is put on so that the horns come before and behind, instead of at the sides, but the horns are still blunt and rounded. The archbishop's gloves in this picture are white, like the mitre, and like mittens, i.e., not divided into fingers.

The shape in the thirteenth and fourteenth century presented a stiff low triangle in front and behind, with a gap between them. It is well shown in a MS. of the close of the twelfth century, Harl. 2800, f. 6, and, in a shape a little further developed, in the pictures in the Royal MS., 2 B. vii., already noticed. In the fifteenth century the mitre began to be made taller, and with curved sides, as seen in the beautiful woodcut of a bishop and his canons in choir given in our last paper. The latest example in the English Church is in the brass of Archbishop Harsnett, in Chigwell church, in which also occur the latest examples of the alb, stole, dalmatic, and cope.

The pastoral staff also varied in shape at different times. The earliest examples of it are in the representations of St. Mark and St. Luke,† in the “*Gospels of MacDurnan*,” in the Lambeth Library, a work of the middle of the ninth century. St. Luke's staff is short, St. Mark's longer than himself; in both cases the staff terminates with a plain, slightly reflexed curve of about three-fourths of a circle. Some actual examples of the metal heads of these Celtic pastoral staves remain; one is engraved in the “*Archæologia Scotica*,” vol. ii., another is in the British Museum; that of the abbots of Clonmacnoise, and that of the ancient bishops of Waterford, are in the possession of the Duke of Devonshire. They were all brought together last year in the Loan Exhibition at South Kensington. One of the earliest English representations of the staff is in the picture of the consecration of a church, in a MS. of the ninth century, in the Rouen Library, engraved in the “*Archæologia*,” vol. xxv. p. 17, in the “*Pictorial History of England*,” and by Dr. Rock, ii. p. 24. Here the staff is about the length of an ordinary walking-stick, and is terminated by a round knob.

Odo, Bishop of Bayeux, is represented on his great seal with a short staff, with a tau-cross or crutch head. An actually existing staff of this shape, which belonged to Gerard, Bishop of Limoges, who died in 1022, is engraved in the “*Annales Archæologiques*,” vol. x. p. 176. The staves represented in illuminations of the twelfth and thirteenth centuries have usually a plain spiral curve of rather more than a circle; ‡ in later times they were ornamented with foliage, and sometimes with statuettes, and were enamelled and jewelled. Numerous representations and actual examples exist. From early in the fourteenth century downward, a napkin of linen or silk is often found attached by one corner to the head of the staff, whose origin and meaning seem to be undetermined.

The official costume of the remaining orders, together with the symbols significant of their several offices, are well brought out in the degradation of W. Sawtre, which we gave in our former paper for the sake of showing at a glance the names and offices of the inferior clergy.

Some of the vestments there mentioned may

* Engraved by Dr. Rock, ii. 97.

† Engraved in the “*Archæological Journal*,” vii. 17 and 19.

‡ A plain straight staff is sometimes seen in illuminations being put into a bishop's grave; such staves have been actually found in the coffins of bishops.

need a few words of explanation. The alb was a kind of long coat with close fitting sleeves made of white linen, and usually, at least during the celebration of divine service, ornamented with four to six square pieces of cloth of gold, or other rich stuff, or of goldsmith's work, which were placed on the skirt before and behind, on the wrist of each sleeve, and on the back and breast. The dalmatic of the deacon was a kind of tunic, reaching generally a little below the knees, and slit some way up the sides, and with short, broad sleeves; it was usually ornamented with a broad hem, which passed round the side slits. The sub-deacon's tunic was like the dalmatic, but rather shorter, and less ornamented. The cope was a kind of cloak, usually of rich material, fastened across the chest by a large brooch; it was worn by priests in choir and in processions, and on other occasions of state and ceremony. The chasuble was the Eucharistic vestment; originally it was a circle of rich cloth with a slit in the middle, through which the head was passed, and then it fell in ample folds all round the figure. Gradually it was made oval in shape, continually decreasing in width, so as to leave less of the garment to encumber the arms. Its modern shape is a long straight slip falling before and behind. The ancient inventories of cathedrals, abbeys, and churches show us that these two robes were made in every colour, of every rich material, and sometimes embroidered and jewelled. Indeed, all the official robes of the clergy were of the costliest material and most beautiful workmanship which could be obtained. England was celebrated for its skill in the arts employed in their production, and an anecdote of the time of Henry III. shows us that the English ecclesiastical vestments excited admiration and cupidity even at Rome. Their richness had nothing to do with personal pride or luxury on the part of the priests. They were not the property of the clergy, but were generally presented to the churches, to which they belonged in perpetuity; and they were made thus costly on the principle of honouring the divine worship; as men gave their costliest material and noblest Art to erect the place in which it was offered, so also for the appliances used in its ministrations, and the robes of the ministrants.

In full sacerdotal habit the priests wore the appressed alb and stole, and over that the dalmatic, and either the cope or the chasuble over all, with the amys thrown like a hood back over the cope or chasuble. Representations of priests in pontificalibus abound in illuminated MSS., and in their monumental effigies, to such an extent that we need hardly quote any particular examples. Representations of the inferior orders are comparatively rare. Examples of deacons may be found engraved in Dr. Rock's "Church of our Fathers," i. 376, 378, 379, 443, and 444. Two others of early fourteenth-century date may be found in the Add. MS. 10294, f. 72, one wearing a dalmatic of cloth of gold, the other of scarlet, over the alb. Two others of the latter part of the fourteenth century are seen in King Richard II.'s Book of Hours (Dom. A. xvii., f. 176), one in blue dalmatic embroidered with gold, the other red embroidered with gold. A monumental effigy of a deacon under a mural arch at Avon Dassett, Warwickshire, was referred to by Mr. M. H. Bloxam, in a recent lecture at the Architectural Museum, South Kensington. The effigy, which is of the thirteenth century, is in alb, stole, and dalmatic. We are indebted to Mr. Bloxam for a note of another mutilated effigy of a deacon of the fourteenth century among the ruins of Furness Abbey; he is habited in the alb only, with a girdle round the middle, whose tasselled knobs hang down in front. The stole is passed across the body from the left shoulder, and is fastened together at the right hip.

Dr. Rock, vol. i. p. 384, engraves a very good representation of a ninth-century subdeacon in his tunic, holding a pitcher in one hand and an empty chalice in the other; and in vol. ii. p. 89, an acolyte, in what seems to be a surplice, with a scarlet hood—part of his ordinary costume—over it, the date of the drawing being *cir.* 1395 A.D. In the illuminations we frequently find an inferior minister attending upon a priest when engaged in his office, but in many cases it is difficult to determine whether he is deacon, sub-deacon, or acolyte, *e.g.*—in the early fourteenth-century MS., Add.

10294, at f. 72, is a priest officiating at a funeral, attended by a minister, who is habited in a pink under robe—his ordinary dress—and over it a short white garment with wide loose sleeves, which may be either a deacon's dalmatic, or a sub-deacon's tunic, or an acolyte's surplice. In the Add. MS. 10293, at f. 154, is a representation of a priest celebrating mass in a hermitage, with a minister kneeling behind him, habited in a white alb only, holding a lighted taper. Again, in the MS. Royal, 14 E. iii. f. 86, is a picture of a prior dressed like some of the canons in our woodcut from Richard II.'s Book of Hours, in a blue under robe, white surplice, and red stole crossed over the breast, and his furred hood on his head; he is baptising a heathen king, and an attendant minister, who is dressed in the ordinary secular habit of the time, stands beside, holding the chrismatory. In the same history of Richard Earl of Warwick, which we have already quoted, there is at f. 213 *verso*, a boy in a short surplice with a censer. In the early fourteenth-century MS., Royal, 14 E. iii. at f. 84 *verso*, is a picture of a bishop anointing a king; an attendant minister, who carries a holy water vessel and aspersoir, is dressed in a surplice over a pink tunic.

The accompanying woodcut from Col. Johnes's Froissart, vol. i. p. 635, representing the coronation procession of Charles V. of France, will help us to exhibit some of the orders of the clergy with their proper costume and symbols. First

goes the aquabajulus, in alb, sprinkling holy water; then a deacon cross-bearer, in dalmatic; then two priests, in cope and amys; then follows a canon in his cap, with his furred amys over his arm.

But the clergy wore these robes only when actually engaged in some official act. What their ordinary costume was is a part of our subject about which little is generally known, and it is in that part of the subject that we are especially interested in these papers. From the earliest times of the English Church downwards it was considered by the rulers of the Church that clergymen ought to be distinguished from laymen not only by the tonsure, but also by their dress. We do not find that any uniform habit was prescribed to them, such as distinguished the regular orders of monks and friars from the laity, and from one another; but we gather from the canons of synods, and the injunctions of bishops, that the clergy were expected to wear their clothes not too gay in colour, and not too fashionably cut; that they were to abstain from wearing ornaments or carrying arms; and that their horse furniture was to be in the same severe style. We also gather from the frequent repetition of canons on the subject, and the growing earnestness of their tone, that these injunctions were very generally disregarded. We need not take the reader through the whole series of authorities which may be found in the various collections of councils; a single quotation



CORONATION PROCESSION OF CHARLES V. OF FRANCE.

from the injunctions of John (Stratford) Archbishop of Canterbury, A.D. 1342, will suffice to give us a comprehensive sketch of the general contents of the whole series.

"The external costume often shows the internal character and condition of persons; and though the behaviour of clerks ought to be an example and pattern of the laity, yet the abuse of clerks, which has gained ground more than usually in these days in tonsures, in garments, in horse trappings, and other things, has now generated an abominable scandal among the people, while persons holding ecclesiastical dignities, rectories, honourable prebends, and benefices with cure of souls, even when ordained to holy orders, scorn to wear the crown (which is the token of the heavenly kingdom and of perfection), and, using the distinction of hair extended almost to the shoulders like effeminate persons, walk about clothed in a military rather than a clerical outer habit, viz., short, or notably scant, and with excessively wide sleeves, which do not cover the elbows, but hang down, lined, or, as they say, turned up with fur or silk, and hoods with tippets of wonderful length, and with long beards; and rashly dare, contrary to the canonical sanctions, to use rings indifferently on their fingers; and to be girt with zones, studded with precious stones of wonderful size, with purses engraved with various figures, enamelled and gilt, and attached to them (*i.e.* to the girdle), with knives, hanging after the fashion of swords, also with buskins red and even checked,

green shoes and peaked and cut* in many ways, with cruppers (*croperis*) to their saddles, and horns hanging to their necks, capes and cloaks furred openly at the edges to such an extent, that little or no distinction appears of clerks from laymen, whereby they render themselves, through their demerits, unworthy of the privilege of their order and profession.

"We therefore, wishing henceforward to prevent such errors, &c., command and ordain, that whoever obtain ecclesiastical benefices in our province, especially if ordained to holy orders, wear clerical garments and tonsure suitable to their status; but if any clerks of our province go publicly in an outer garment short, or notably scant, or in one with long or excessively wide sleeves, not touching the elbow round about, but hanging, with untornured hair and long beard, or publicly wear their rings on their fingers, &c., if, on admonition, they do not reform within six months, they shall be suspended, and shall only be absolved by their diocesan, and then only on condition that they pay one-fifth of a year's income to the poor of the place through the diocesan," &c., &c.

The authorities tried to get these canons observed. Grossete sent back a curate who came to him for ordination "dressed in rings and scarlet like a courtier."† Some of the vicars of York

* Incisis, cut and slashed so as to show the lining.

† Monumenta Franciscana, lxxxix. Master of the Rolls' publications.

Cathedral* were presented in 1362 A.D. for being in the habit of going through the city in short tunics, ornamentally trimmed, with knives and baselards† hanging at their girdles. But the evidence before us seems to prove that it was not only the acolyte-rectors, and worldly-minded clerics, who indulged in unclerical fashions, but that the secular clergy generally resisted these endeavours to impose upon them anything approaching to a regular habit like those worn by the monks and friars, and persisted in refusing to wear sad colours, or to cut their coats differently from other people, or to abstain from wearing a gold ring or an ornamented girdle. In the drawings of the secular clergy in the illuminated MSS., we constantly find them in the ordinary civil costume. Even in representations of the different orders and ranks of the secular clergy drawn by friendly hands, and intended to represent them *comme il faut*, we find them dressed in violation of the canons. And, in the evidence which they themselves afford us in their wills, we find them constantly bequeathing uncanonical habits and ornaments, without giving us any reason to suppose that they felt at all ashamed of having possessed them.

We have already had occasion to notice a bishop in a blue-grey gown and hood, over a blue under robe; and a prior performing a royal baptism, and canons performing service under the presidency of their bishop, with the blue and red robes of every-day life under their ritual surplices. The MSS. furnish us with an abundance of other examples, e.g.—In the early fourteenth-century MS., Add. 10293, at f. 131 verso, is a picture showing "how the priests read before the barony the letter which the false queen sent to Arthur." One of the persons thus described as priests has a blue gown and hood and black shoes, the other a claret gown and hood and red shoes.

But our best examples are those in the book (Cott. Nero D. vii.) before quoted, in which the grateful monks of St. Alban's have recorded the names and good deeds of those who presented gifts or had done services to the convent. In many cases the scribe has given us a portrait of the benefactor in the margin of the record; and these portraits supply us with an authentic gallery of typical portraits of the various orders of society of the time at which they were executed. From these we have taken the three examples we here present to the reader. On f. 100 verso is a portrait of one Lawrence, a clerk, who is dressed in a brown robe; another clerk, William by name, is in a scarlet robe and hood; on f. 93 verso, Leofric, a deacon, is in a blue robe and hood. The accompanying woodcut, from folio 105, is



DNS. RICARDUS DE THRETON, PRIEST.

Dns. Ricardus de Threton, sacerdos.—Sir Richard de Threton, priest,—who was executor of Sir Robert de Thorpe, knight, formerly chancellor of

* York Fabric Rolls, p. 243.

† This word, which will frequently occur, means a kind of ornamented dagger, which was worn hanging at the girdle in front by civilians, and knights when out of armour.

the king, and who gave twenty marks to the convent. Our woodcut gives only the outlines of his full-length portrait. In the original the robe and hood are of full bright blue, lined with white, the under sleeves, which appear at the wrists, are of the same colour, and the shoes are red. At f. 106 verso is Dns. Bartholomeus de Wendone, rector of the church of Thakreston, and the cha-



DNS. BARTH. DE WENDONE, RECTOR.

acter of the face leads us to think that it may have been intended for a portrait. His robe and hood and sleeves are scarlet, with black shoes. Another rector, Dns. Johannes Rodland (at f. 105), rector of the church of Todyngton, has a green robe and scarlet hood. Still another rector, of the church of Little Waltham, is represented half-length in pink gown and purple hood. On f. 108 verso, is the full-length portrait which is here represented. It is of Dns. Rogerus, chaplain of the chapel of



DNS. ROGERUS, CAPELLANUS.

the Earl of Warwick, at Flamsted. Over a scarlet gown, of the same fashion as those in the preceding pictures, is a pink cloak lined with blue; the hood is scarlet, of the same suit as the gown; the buttons at the shoulder of the cloak are white, the shoes red. It will be seen also that all three of these clergymen wear the moustache and beard.

Dominus Robertus de Walsingham, precentor of Sarum (f. 104 verso), is in his choir habit, a white surplice, and over it is a fur amys fastened at the throat with a brooch. Dns. Robertus de Hereforde, Dean of Sarum (f. 101), has a lilac robe and hood fastened by a gold brooch. There is another dean, Magister Johannes Appleby, Dean of St. Paul's, at f. 105, whose costume is not very distinctly drawn. It may be necessary to assure some of our readers, that the colours here described were not given at the caprice of the limner who wished to make his page look gay. The portraits were perhaps imaginary, but the personages are habited in the costume proper to their rank and order. The series of Benedictine abbots and monks in the same book are in black robes; other monks introduced are in the proper habit of their order; a king in his royal robes; a knight some-

times in the civil costume of his rank, with a sword by his side, and a chaplet round his flowing hair; a lady in the fashionable dress of the time; a burgher in his proper habit, with his hair cut short. And so the clergy are represented in the dress which they usually wore; and, for our purpose, the pictures are more valuable than if they were actual portraits of individual peculiarities of costume, because we are the more sure that they give us the usual and recognised costume of the several characters. Indeed, it is a rule, which has very rare exceptions, that the mediæval illuminators represented contemporary subjects with scrupulous accuracy. We give another representation from the picture of John Ball, the priest who was concerned in Wat Tyler's rebellion, taken from a MS. of Froissart's Chronicle, in the Bibliothèque



JOHN BALL, PRIEST.

Impériale at Paris. The whole picture is interesting: the background is a church, in whose churchyard are three tall crosses. Ball is preaching from the pulpit of his saddle to the crowd of insurgents who occupy the left side of the picture.

The author of Piers Ploughman, carping at the clergy in the latter half of the fourteenth century, says it would be better

"If many a priest bare
For their baselards and their brooches,
A pair of beads in their hand,
And a book under their arm.
Sire* John and Sir Geoffrey
Hath a girdle of silver,
A baselard and a knife,
With botons overgilt."

A little later, he speaks of proud priests habited in patlocks,—a short jacket worn by laymen,—with peaked shoes and large knives or daggers. And in the poems of John Audelay, in the fifteenth century, a parish priest is described in

"His girdle harnessed with silver, his baselard hangs by."

In the wills of the clergy they themselves describe their "togas" of gay colours, trimmed with various furs, and their ornamented girdles and purses, and make no secret of the objectionable knives and baselards. In the Bury Wills Adam de Stanton, a chaplain, A.D. 1370, bequeaths one girdle, with purse and knife, valued at 5s.—a rather large sum of money in those days. In the York wills, John Wynd-hill, Rector of Arnecliffe, A.D. 1431, bequeaths a pair of amber beads, such as Piers Ploughman says a priest ought "to bear in his hand, and a book under his arm;" and, curiously enough, in the next sentence he leaves "an English

* The honorary title of Sire was given to priests down to a late period. A law of Canute declared a priest to rank with the second order of Thanes—i.e. with the landed gentry. "By the laws, armorial, civil, and of arms, a priest in his place in civil conversation is always before any esquire, as being a knight's fellow by his holy orders, and the third of the three Sires which only were in request of old (no baron, viscount, earl, nor marquis, being then in use), to wit, Sir King, Sir Knight, and Sir Priest. . . . But afterwards King in English was restrained to these four,—Sir Knight, Sir Priest, Sir Graduate, and, in common speech, Sir Esquire; so always, since distinction of titles were, Sir Priest was ever the second."—A Decacordon of Quodlibetical Questions concerning Religion and State, quoted in Knight's Shakespeare, Vol. I. of Comedies, note to Sc. I, Act I. of "Merry Wives of Windsor." In Shakespeare's characters we have Sir Hugh Evans and Sir Oliver Martext, and, at a later period still, "Sir John" was the popular name for a priest.

book of Piers Ploughman," but he does not seem to have been much influenced by the popular poet's invectives, for he goes on to bequeath two green gowns and one of murrey and one of sanguine colour, besides two of black, all trimmed with various furs; also, one girdle of sanguine silk, ornamented with silver and gilded, and another zone of green and white, ornamented with silver and gilded; and he also leaves behind him—*proh pudor*—his best silver girdle, and a baselard with ivory and silver handle. John Gilby, Rector of Knesale, 1434-5, leaves a red toga, furred with byce, a black zone of silk with gilt bars, and a zone ornamented with silver. J. Hagule, Rector of All Saints, York, A.D. 1438, leaves a little baselard, with a zone harnessed with silver, to Sir T. Astell, a chaplain. W. Duffield, a chantry priest at York, A.D. 1443, leaves a black zone silvered, a purse called a "gipsione," and a white purse of "Burdeux." W. Siverd, chaplain, leaves to H. Hobshot a hawk-bag; and to W. Day, parochial chaplain of Calton, a pair of hawk-bag rings; and to J. Sarle, chaplain, "my ruby zone, silvered, and my toga, furred with 'bevers';" and to the wife of J. Bridlington, a ruby purse of satin." R. Rolleston, provost of the church of Beverley, A.D. 1450, leaves a "toga lunata" with a red hood, a toga and hood of violet, a long toga and hood of black, trimmed with martrons, and a toga and hood of violet. J. Clyft, chaplain, A.D. 1455, leaves a zone of silk, ornamented with silver. J. Tidman, chaplain, A.D. 1458, a toga of violet and one of meld. C. Lassels, chaplain, A.D. 1461, a green toga and a white zone, silvered. T. Horneby, rector of Stokesley, A.D. 1464, a red toga and hood; and, among the Richmondshire Wills, we find that of Sir Henry Halled, Lady-priest of the parish of Kirby-in-Kendal, in 1542 A.D. (four years before the suppression of the chantries), who leaves a short gown and a long gown, whose colour is not specified, but was probably black, which seems by this time to have been the most usual clerical wear.

The accompanying woodcut will admirably illustrate the ornamented girdle, purse, and knife,



A PRIEST CONFESSING A LADY.

of which we have been reading. It is from a MS. of Chaucer's poem of the Romaunt of the Rose (Harl. 4425, f. 143), and represents a priest confessing a lady in a church. The characters in the scene are, like the whole poem, allegorical. The priest is Genius, and the lady is Dame Nature, but it is not the less an accurate picture of a confessional scene of the latter part of the fourteenth century. The priest is habited in a robe of purple, with a black cap and black liripipe attached to it, brought over the shoulder to the front, and falling over the arm. The tab, peeping from beneath the cap above the ear, is red; the girdle, purse, and knife, are very clearly represented. In another picture of the same person, at f. 106, the black girdle is represented as ornamented with little circles of gold.

Many of these clergymen had one black toga with hood *en suite*—not for constant use in divine service, for, as we have already seen, they are constantly represented in the illuminations with coloured "togas" under their surplices,—but,

perhaps, for wear on mourning occasions. Thus, in the presentations of York Cathedral, A.D. 1519, "We thynke it were convenient that whene we fetch a corse to the church, that we shulde be in our blak abettes [habits] mornyngly, w^t our hodes of the same of our hodes, as is used in many other places."²

At the time of the Reformation, when the English clergy abandoned the mediæval official robes, they also desisted from wearing the tonsure, which had for many centuries been the distinguishing mark of a cleric, and began to wear the beard and moustache like other men. When they abandoned the sacerdotal dress they seem generally to have fallen back upon the academical, for the model both of their official and their ordinary dress. The Puritan clergy adopted a costume which differed little, if at all, from that of the laity of the same school. But it is curious that this question of clerical dress continued to be one of complaint on one side, and resistance on the other, down to the end of our ecclesiastical legislation. The 74th canon of 1603 is as rhetorical in form, and as querulous in tone, and as minute in its description of the way in which ecclesiastical persons should, and the way in which they should not, dress, as is the Injunction of 1342, which we have already quoted. "The true, ancient, and flourishing churches of Christ, being ever desirous that their prelacy and clergy might be had as well in outward reverence, as otherwise regarded for the worthiness of their ministry, did think it fit, by a prescript form of decent and comely apparel, to have them known to the people, and thereby to receive the honour and estimation due to the special messengers and ministers of Almighty God: we, therefore, following their grave judgment and the ancient custom of the Church of England, and hoping that in time new fangleness of apparel in some factious persons will die of itself, do constitute and appoint, that the archbishops and bishops shall not intermit to use the accustomed apparel of their degree. Likewise, all deans, masters of colleges, archdeacons, and prebendaries, in cathedral and collegiate churches (being priests or deacons), doctors in divinity, law, and physic, bachelors in divinity, masters of arts, and bachelors of law, having any ecclesiastical living, shall wear gowns with standing collars, and sleeves straight at the hands, or wide sleeves, as is used in the universities, with hoods or tippets of silk or sarcenet, and square caps; and that all other ministers admitted, or to be admitted, into that function, shall also usually wear the like apparel as is aforesaid, except tippets only. We do further in like manner ordain, that all the said ecclesiastical persons above mentioned shall usually wear on their journey cloaks with sleeves, commonly called Priests' Cloaks, without guards, welts, long buttons, or cuts. And no ecclesiastical person shall wear any coif, or wrought night-cap, but only plain night-caps of black silk, satin, or velvet. In all which particulars concerning the apparel here prescribed, our meaning is not to attribute any holiness or special worthiness to the said garments, but for decency, gravity, and order, as is before specified. In private houses and in their studies the said persons ecclesiastical may use any comely and scholarlike apparel, provided that it be not cut or pink; and that in public they go not in their doublet and hose without coats or cassocks; and that they wear not any light-coloured stockings. Likewise, poor beneficed men and curates (not being able to provide themselves long gowns) may go in short gowns of the fashion aforesaid."

The portraits prefixed to the folio works of the great divines of the sixteenth and seventeenth centuries, have made us familiar with the fact, that at the time of the Reformation, the clergy began to wear the beard and moustache. They continued to wear the cassock and gown as their ordinary out-door costume, until, as late as the time of George II., but in the shape of doublet and hose, hats, shoes, and hair, they followed the fashion of other gentlemen. Mr. Fairholt, in his Costume in England, p. 327, gives us a woodcut from a print of 1680 A.D., which admirably illustrates the ordinary out-door dress of a clergyman of the time of William and Mary.

² York Fabric Rolls, p. 263.

DUTCH PICTURES AT SOUTH KENSINGTON.

ONE of the rooms lately occupied by the works of Mulready now contains a collection of cabinet pictures, principally of the Low Country schools, the property of John Walter, Esq., M.P., who has generously lent them for exhibition as public instructors. They are in number fifty-six, all in perfect condition, and representing the best time of the schools to which they belong. English painters look at the diversions of the Dutch and Flemish painters with a claim of consanguinity, for the stars among the latter have been, as it were, like themselves, orphans as to their Art-parentage; and those for whom an apprenticeship has been claimed have done no reverence to the instruction they secured, but have generally, in some novel divergence, far outdone those said to have been their masters. There are in this collection two remarkable portrait studies, one by Lucas Cranach of two girls richly dressed, and a head by Albert Dürer, most probably a portrait of himself. In Ruysdael's 'Bentheim Castle,' painted in 1653, we see one of the freshest and most matter-of-fact scenes he ever painted—a summer picture, extremely limited in colour, but unsparingly worked up by that untiring flirter of the brush whereby he so well represented foliage. With this are two others by Ruysdael, but painted later; one is a graceful little composition, with more poetry than is usually found in his pictures; the other is a variation of his 'Waterfall.' A 'Nativity,' by Adrian Ostade, is a charming picture, brilliant and deep, and remarkable for that partiality for blue that Ostade shows in all his pictures.

By Du Jardin there is a landscape and figures, painted with the fine taste he acquired in Italy. His forms, like those of "summer-eva" Both (of whose art there is a fine example here), are extremely elegant; they instance a refinement which neither Ruysdael nor Hobbema had the instinct to attain; it is indeed a matter of surprise that Ruysdael, with the heavy, opaque masses of the foliage of his market pictures, should ever have acquired the reputation that attaches to his name. But when his works left his easel they cannot have been as black as they now are. A wooded landscape by Hobbema, like the kind of subjects painted by Vanderneer, is not one of the best specimens of this painter; the masses of the trees look as if they had been forced by a dark glaze, which really has the appearance of not having been done by the painter himself. Equal to any of these men was our own Nasmyth, who, like them, was a painter of localities. 'A Garden Scene,' by P. de Hooze, is a very perfect picture of a small Dutch villa, with some of its inhabitants, painted undoubtedly for the proprietor. 'A Ticklish Subject,' 'Ochtervelde,' 'A Milkmaid,' N. Maas, and 'A Lady pouring out Wine,' are three domestic subjects of that class which has given a character to the every-day subject-matter of every modern school. The Mierises were princes among the painters of this class. There is a 'Druggist's Shop' by William, called Young Mieris, of which the supreme finish is something that we never see in modern paintings. There is also by the elder Mieris (Francis) a small portrait, supposed to be of himself, with all the grand personal maintenance which Diego Velasquez, and "that Antonio Vandyke," were wont to attribute to themselves. By Gonzales Coques there is a picture called 'A Picnic,' but it is a composition of family portraits in a garden: this man was called the Little Vandyke. 'A Marriage at Cana,' by Jan Steen, is much more carefully worked out than his later tavern subjects; and by Berghem there are two, 'A Frost Scene,' and a 'Landscape and Figures,' both admirable, but the latter a fine example of his feeling for composition, and of the spirit which he threw into his figures. The surprising freshness of a 'Landscape and an old Pollard,' by Wynants, instances how entirely under certain conditions oil pictures retain their perfection. This has been painted with the simplest materials, and has always been in the possession of persons who have known its value. There are also works by Van Stry, Paul Potter, P. Wouvermann, and others, forming in the whole a valuable and highly interesting collection.

ART IN CONTINENTAL STATES.

ROME.—For the moment all political questions—when the French garrison is to be withdrawn, the state of the Pope's health, what the Emperor intends to do next, and such like—which have occupied the mind of the Roman public for so long, are merged in the one absorbing subject of interest—the discovery of a magnificent bronze statue, richly gilt, and of colossal size, at the Palazzo Biscione, in the Campo de Fiore, on the site of Pompey's theatre. The Cavaliere Pietro Righetti, formerly Under-Secretary of State under Count Pellegrino Rossi, to whom the Palazzo Biscione belongs, is the fortunate possessor. He had lately commenced some additional buildings in the courtyard of the palace, when the workmen came upon the statue at a depth of twenty-seven feet, while digging to obtain a firm foundation, among the accumulated *débris* of ten and more centuries. The statue, as far as can yet be determined—for the feet are still buried—is perfect, in a high state of preservation, and promises to be one of the most valuable discoveries of antique sculpture made for many years; and should it prove to be a veritable Greek work, as there seems every reason to expect, we may find restored to us in it one of those masterpieces which were all supposed to have long since perished. Of course, lying as it does on its back at so great a depth, and thickly encrusted in many parts with dirt, which cannot yet be safely removed, it is impossible to form a just opinion of its merits, but sufficient can be seen to show, on the one hand, that it is no common work, while, on the other, it proves to have been hidden, and purposely hidden, with great care, in the place where it has been found, and in all probability by the senate's order, in anticipation of one of the Gothic invasions, for it lies in a walled chamber of brickwork of the imperial period, carefully closed over with immense blocks of travertine, twelve inches thick, and supported at both ends on triangular slabs, so as to form a kind of arch over the statue; and on that at the head are cut the letters FCS, which are supposed to mean either *Facundum Curavit Senatus*, or *Fieri Curavit Senatus*, or *Factum Curavit Senatus*. A statue to be hidden with such care shows that it must have been held in great value at that period, a time when Rome was rich in masterpieces brought away from Greece, and hence there are fair grounds for hoping this is one of them. We know that Hercules was a favourite subject with the Greeks; but while all the sculptors who have seen it unanimously incline to this opinion, the antiquarians are as unanimous in believing it to be either the colossal bronze statue of Pompey, at whose base Caesar fell, in which case the Spada Pompey will turn out to be a mistake; or that it is a statue of Domitian, or some other emperor, represented in the character of Hercules; but the face is too decidedly the Greek type of Hercules to leave much ground for supposing this conjecture right. For myself I decidedly incline to the opinion of my brethren; but it is idle to attempt to form any further conjectures till the statue has been raised, and this the Cavaliere hopes to succeed in accomplishing in the course of another fortnight. It was on the 31st of August when the thumb of the left hand, the first part discovered, was laid bare, and this was unfortunately broken with the pickaxe. The statue is from twelve to thirteen feet in height. The gilding is of the very richest kind, and has been laid on in thick plates. For the moment, this discovery forms the one topic of conversation from the café to the palace. The Palazzo Biscione is besieged with crowds of people of all ranks of life equally anxious to get a look at it, and to stand at the brink of this deep pit and see the men busy excavating. The colossal statue at the bottom brings most vividly before one the ancient Rome that lies buried under our feet, and the treasures that enterprise might still restore to us. I succeeded in obtaining permission to descend the excavation that I might examine the statue more closely, but, as I said, it is impossible to form a correct judgment till it is raised and freed from the incrustations, when I shall send you a further account of it.

SHAKESPEARE WOOD.

BAYONNE has had an Art-exhibition during the autumn months. About seven hundred works of all kinds were contributed, the most noticeable of which were sculptures by Pradier, Clesinger, Ondine, Fremiet, Frotheau, Mdle. Rosa Bonheur, Isidore Bonheur, and Van Clef. Other productions of special interest were some sketches in water-colours by Delacroix, a remarkable series of engravings of Spanish monuments, published by the government of Spain, a collection of medals by L. Merley, the pupil of Pradier and David d'Angers, and a large number of photographs from Seville, Saragossa, and the Pyrenees.

BERLIN.—The statue of Rauch, for which the late King of Prussia gave a commission to M. Drake at the inauguration of the distinguished sculptor's monument of Frederick the Great, has been completed. The figure is in Carrara marble, and though habited in modern costume, has a fine and dignified appearance.

MAESYCK.—This small town on the banks of the Maes, the birthplace of the brothers Van Eyck, the presumed discoverers of painting in oils, has just received a marble monumental group erected in honour of the artists. The work is by M. Wienet, who has represented John Van Eyck showing his first picture in the new medium to his brother John. The monument was unveiled in the presence of King Leopold and the Count of Flanders; the former testified his approbation of the work by decorating the sculptor with the Order of Leopold.

MUNICH.—Professor Widmann has completed a life-like statuette of the late King Maximilian II., to whom a grand monument is to be erected. The public subscription for a memorial of the king has reached 204,000 florins; of this sum 100,000 florins is to be expended on the monument, and the remainder to endow a new Art-institution to be called the *Maximilianum*. The same sculptor is engaged on a marble statue of the late Grand-Duchess Matilda of Hesse-Darmstadt.

PARIS.—Several of the principal sculptors of this city are engaged in sculpturing a large collection of beasts and animals, intended for the gardens of the Harem at Constantinople. The creed of the Turk forbids images of the human figure, so those of the lower creation are to take their place as ornaments in the pleasure-grounds of the Houriis.

PESTH.—The New Hungarian Academy, which is now in course of erection from the designs of M. Stüler, architect to the King of Prussia, is about to be ornamented with a series of statues in terracotta. Five of these—Leibnitz, Newton, Descartes, Galileo, and Raffaele—are by Berlin artists.

ST. PETERSBURG.—The collection of works of Art located in the Imperial Palace of L'Eremitage, is one of great importance; among its curiosities some gold ornaments from the ancient graves of the Crimea (Chersonesus) are unique. Formerly the gallery was divided into two great departments, each with a separate director. This arrangement has always been considered inadvisable, and it is to the credit of the Marshal Count Schuwalow, under whose superintendence are the collections of the Eremitage, that the whole has now been placed under the care of M. Gedeonow, an Art-critic of known talent. The whole will be newly arranged, in which work the aid of Professor Waagen has been obtained, who has compiled a greatly improved catalogue. By these changes the intention of the emperor, "that this Art-museum act *ethically* on the great public," will be easily accomplished. The collections of the Imperial Palace are now open to the public, and there have been days when six hundred people visited them.

VIENNA.—A statue of Field-Marshal Radetzky, by Greinwald, of Munich, is to be placed in the Imperial Museum of Arms at Vienna.—A statue of another warrior, Tilly, has been ordered by the Emperor of Austria for the Arsenal at Vienna. Grobner, of Munich, is engaged upon it.

LIVERPOOL ART-EXHIBITIONS.

THE expectations we had formed, and which we have formerly expressed with almost the certainty of fulfilment, that the divisions of the Art-Societies of Liverpool were healed and a general union was about to take place, have not, we regret to say, been realised: so far from that being the case, there seems to be even less unanimity than ever, for three exhibitions have actually been opened in the town during the autumn—the Liverpool Academy, the Liverpool Institution of Fine Arts, and the Liverpool Exhibition of Paintings and Sculpture, the last a new one, with Mr. W. G. Herdman, who was formerly a member of the Academy, as *Manager*.

It will doubtless be in the recollection of our readers who have seen the subject discussed in the pages of our Journal, that last year the amateurs and friends of Art combined, and arranged to have only one exhibition instead of the two which had previously been held—that of the Academy and that of the Society of Fine Arts. One society was formed which received the title of the Liverpool Institution of Fine Arts, and the first exhibition was opened in the rooms at Old Post

Office Place, the lease of which was made over to the committee by its owners, the *Academy*, who were unable to retain it any longer. The new Institution, composed of artists and lay members, invited the co-operation of the Academy and of the Bold Street Society, offering to them equal rights, and to elect three from each body as members of the Committee of Management. The Academy refused, with the exception of its Secretary, Mr. Eglington, who accepted the same post in the new Society. What the members of the Academy intended to do for the future was then uncertain, but it now appears that they purpose retaining their isolated position as long as they can, inasmuch as they have got up an exhibition at Griffith's Gallery. The collection is very limited in extent, 165 works of all kinds, and, if we except a few pictures, on loan, by the heads of the Pre-Raffaellite school—which school has been the rock whereon the Academy has suffered shipwreck—is of a very mediocre character generally. Among the pictures lent is J. F. Lewis's 'Faker at the Door of a Mosque in Constantinople,' Holman Hunt's 'Hiring Shepherd,' Millais's 'Huguenot refusing to wear the Roman Catholic Badge on St. Bartholomew's Day,' 'Order of Release,' and two smaller works; Sandys's (of Norwich) 'Morgan la Fay,' and 'Vivien'; J. Linnell's 'Gravel Pits,' 'Burd Helen,' by W. L. Windus, and several works by F. Smallfield and C. Rosseter. Other contributors are W. S. Burton, who exhibits 'The Two Teachers,' Mark Anthony, 'The Silver Spring,' E. Hughes, 'A Frolic in Papa's Studio,' V. C. Prinsep, 'Whispering Tongues can poison Truth,' W. Gale, 'Poland, 1863,' W. H. Marks, 'Mendicants—A Street Scene in the Sixteenth Century,' H. Moore, 'Watering the Horse,' J. Gilbert, 'The Old English Gentleman.' Most of these pictures have been seen in London, and all are of a high character, constituting the gems of the exhibition.

The number of works in the Gallery of the Institution reached 1173; of which about one-fourth represents the French, Belgian, Dutch, and German schools. The difficulty of obtaining first-class contributions from the most distinguished British artists, owing to the speedy sale they have, renders it almost indispensable to introduce foreign pictures to form a really attractive gallery, independent of the advantage arising from the examination of them, both to the public and the artists of Liverpool. The most important of these foreign contributions are:—Left out in the Cold, by C. Verlat; 'The Apple-Seller,' 'The Greengrocer,' 'The Vegetable Market,' 'Fair in the Grand Place, Buda,' by Van Schendel, of candlelight notoriety; 'Enid,' by M. Ludovici; 'Roman Towers at Grenada,' F. Bossuet; 'The Cradle,' L. Tuerlinck; 'The Consoling Friend,' and 'The Escaped Bird,' Carl Hubner; 'Cromwell refusing the Crown,' F. Schex; 'Lake Walenstadt, Switzerland,' C. Jungheim; 'The Young Convalescent,' —Caraud; 'The Finding of Moses,' C. Bewer, of Dusseldorf; 'The Eve of St. Bartholomew,' C. Hue; 'Piazza at Venice,' Van Moer; 'Prayer,' and 'The Pet Canary,' Schlesinger; 'Entrance to Prague,' F. Stroobart, of Antwerp; 'The Tired Musician,' Hagelstein, also of Antwerp; 'The Martyr,' Siingeneier; 'Job and his Friends,' by Julius Muhr, of Munich; 'The Environs of Gascoyne,' K. Girardet; 'Flowers and Fruit,' D. De Noter; 'The First Step,' G. Jundt; 'Before the Storm,' H. Steinike, of Dusseldorf; 'Jacques Montgomery and his Son,' V. Comte; 'The Collision of the Sleighs,' N. Swerckchokow; 'View of the Valley of the Acheron, Victoria,' and 'The Fall of the Wetherbord Creek,' Eugene de Guerard; 'Battle of Magenta,' and 'The Retreat,' H. Bellange; 'The Halt of the Zouaves,' E. Bellange; 'He comes, he comes!' Eugene de Block; 'The Two Emperors,' Vanden Bussche; 'View in the Ardennes,' Verbeeck; 'The Village of Kermis,' C. Veneman; 'The Chess Players,' E. Hammon; 'Draughts,' L. Ruiperez. The exhibition is particularly strong in foreign pictures, of which there are many more deserving of special record, did space permit.

Considering the difficulty, as we have already remarked, of getting pictures from our own painters of note, there is a very excellent display; and moreover, with five or six exceptions at most, they are all *bond fide* contributions of the

artists. Among the most prominent British works are, F. Leighton's 'Jezebel and Ahab,' Le Jeune's 'Girl at a Stile,' Millais's 'Lady playing on a Piano,' Creswick's 'The Water Signal,' Dobson's 'Rebecca,' E. Armitage's 'Samson grinding in Prison,' Sant's 'Musing,' J. Philip's 'Spanish Wake,' P. F. Poole's 'Galatea and Polyphemus,' G. Patten's 'Youthful Apollo,' T. F. Marshall's 'Signal Lights,' Jacob Thompson's 'Downfall of Pride,' and 'The Height of Ambition,' 'La Reine Malheureuse,' W. F. Yeames; 'Day Dreams,' L. W. Desanges; 'Of course she said Yes!' Miss E. Osborne; 'The Birthday,' Mrs. E. M. Ward; 'Storm and Sunshine,' J. Mogford; 'Searching for the Will,' G. Smith; 'Sunrise: View of Tynemouth Abbey,' J. Danby; 'The Love Letters,' Mrs. Lee Bridell; 'The Letter from India,' W. W. Nicol; 'Sunshine and Shade,' D. Macree, R.S.A.; 'The Spinning Girl,' and 'The Box Girl,' A. Solomon; 'Old Mill of Treves,' G. C. Stanfield; 'And often after sunset, Sir,' B. W. Leader; 'The River in Flood,' J. W. Oakes; 'Say Ta,' G. D. Leslie; 'Bernard Palissy taken by his Townsmen for a Coiner,' T. Heaphy; 'Henry Esmonde's Welcome at Walcote,' Miss R. Solomon; 'Miranda's First Sight of Ferdinand,' W. M. Egle; 'The Refectory,' Louis Haghe; 'The Carrier's Cart,' E. J. Cobbett; 'The Return,' W. Cave Thomas; 'Angels at the Sepulchre,' W. S. Burton. To these must be added many other excellent pictures, whose titles we have not room to specify, by C. Stewart, H. Johnson, W. Anderson, F. Underhill, F. Holl, jun., J. Syer, G. Chester, G. W. Horlor, R. Collinson, W. Hemsley, R. Gavin, A.R.S.A., E. J. Niemann, D. Munro, R.S.A., H. J. Boddington, J. B. Burgess, J. Peel, H. Tidey, C. H. Weigall, W. J. Grant, J. Callow, O. Oakley, E. Vacher, W. Carpenter, F. Dillon, C. R. Stanley, G. Cole, C. Dukes, and others. The gallery contains several examples of Sculpture, conspicuous among which are 'David playing on his Harp,' and 'A Child smelling a Rose,' by G. Fontana; 'Spring,' by E. Ambrose; 'Nymph with a Shell,' by Sopen, of Antwerp; and 'Cupid Caught Flying,' by E. Davis.

The annual meeting of the subscribers to the Institution was held prior to the opening of the exhibition. We gather from the report, read by the honorary secretary, Mr. Squarey, that the results of last year's exhibition—the only one that was opened—were most satisfactory: it was visited by nearly 20,000 persons, while the balance of receipts to the credit of the society was upwards of £182; of this sum, however, rather more than £111 accrued from the Art-Union then established. In moving the adoption of the report, the chairman, Mr. J. Torr, made some strong remarks on the disunion that still existed among the artists of Liverpool, and stated that so long as it continued Art could not be expected to flourish among them: it was a discredit to the artists, and to some extent a discredit to the town, and it was certainly damaging to the encouragement and support that would otherwise be given to works of Art. Mr. A. Baruchson, in seconding the motion, animadverted upon the conduct of the Academy, whom, he said, "they might call Pre-Raffaellite artists: these gentlemen had made it distinctly known that no one had a right to teach Art except themselves; that whatever prices collectors might pay, they had no right to pay for any other pictures than those produced by those artists,—what they thought proper to provide for them, not only to look at, but even to purchase." The subject has so frequently been discussed in our columns that it is needless to reopen it; but we cannot too strongly condemn the folly and madness of those whose conduct acts so prejudicially to the best interests of Art in Liverpool; who stand not only in their own light, but in that of others also. It is no wonder to find many standing aloof from all parties, who would under other circumstances give substantial aid to native talent by their patronage and countenance. The third exhibition, at the Derby Galleries, Slater Street, contains nearly 600 works, including sculptures; it is under the management of Mr. Herdman, who was formerly a member of the Liverpool Academy, and subsequently connected with the Bold Street Society, and Secretary of the Liverpool Art-Union; the latter post he still

holds. It may be presumed that this exhibition is a private speculation, but whether of Mr. Herdman's or not, we are unable to tell: it is certain, however, that on the catalogue there appear no names of committee or council to direct and superintend its affairs; and rumours are afloat alleging bad faith on the part of some connected with the matter. The fact of the subscribers to the Art-Union being permitted to select their prizes from this gallery as well as others, naturally leads to the inference that the collection has been got together with a special view to that object. But the fact of its existence is to be deplored, as dividing, and thereby weakening, the general interests of Art in the place, and instituting what can only be termed a rival exhibition. On looking over the catalogue we do not see a single work by any of our principal artists, though there are a few by some who are well known. Among these are W. J. Grant's 'Token of Flight to Robert the Bruce,' A. Gilbert's 'Autumnal Evening near Beddgelert,' W. H. Fisk's 'Roman Catholics rescued by a Puritan Family from the Mob at the Great Fire of 1666,' S. R. Percy's 'Llyn Idwell, North Wales,' H. L. Smith's 'Widow of Zarephath,' and 'The Brazen Serpent,' J. Tennant's 'Scene on the Banks of the Thames, Erith Church and Belvedere in the distance,' 'Life on the Heath,' by A. W. Williams; T. Jones Barker's 'Treu und Fest.' Professor Julius Schrader contributes a large work, 'Milton dictating his "Paradise Lost,"' and the room appropriated to water-colours has examples of the pencils of Fahey, W. Callow, Mrs. L. Oliver, Mrs. Harrison, Bouvier, Oakley, Mrs. Criddle, Absolon, A. Penley, and others.

We hope, though confessing to little expectation of such a result after what has occurred, that in our next report of Art-proceedings in Liverpool with respect to the exhibitions, we shall find that such injurious and unwise conduct as marks the present year will have given place to a united and progressive course of action.

ART IN SCOTLAND, IRELAND, AND THE PROVINCES.

EDINBURGH.—A very favourable report reaches us concerning a statue of 'A Roman Dancing-Girl,' just completed by Mr. John Hutchison of this city. The figure is resting her right arm on a monumental relic, such as is commonly found in the Roman States; the left arm hangs by her side, holding lightly a tambourine in her hand. The attitude is stated to be most graceful, and the figure well modelled.

CORK.—Mr. Foley's statue of Father Mathew was inaugurated on the 10th of last month, the anniversary of the birthday of the "Apostle of Temperance," who is represented in the act of administering the "pledge," holding in his left hand a medal, and stretching out his right in the attitude of benediction. The statue stands at the north end of Patrick Street.

BIRMINGHAM.—Sir Francis Scott's bequest of Limoges and other enamels to the Midland Institute has been placed here. The collection comprises twenty-onespecimens.—A permanent local Art-gallery for the exhibition of paintings, &c., will be opened early next year at the rooms of the Society of Artists.

BRIGHTON.—The Art-society of this town opened its annual exhibition, at the Pavilion, towards the end of September. The collection consists almost entirely of the works of local artists, together with a few pictures from the Sheepshanks Collection at South Kensington:—Redgrave's 'School Teacher,' E. W. Cooke's 'Mending the Bait-Nets,' C. Landseer's 'Maria,' G. Clint's 'La Palermitana,' C. W. Cope's 'The Hawthorn Bush,' the sketch of Leslie's 'Portrait of Her Majesty in her Coronation Robes,' Sir E. Landseer's 'The Eagle Nest,' and E. W. Cooke's 'Antiquary's Cell.' The artists whose works attract most notice in the local journals are—A. Donaldson, Miss Domett, W. H. Mason, W. Bowness, D. T. Lee, P. Hoyall, S. M. Bowkett, Miss Heard, J. M. Bowkett, W. A. Atkinson, Van Bever, Reuben Sayers, A. A. Hunt, R. Fox, J. R. Powell, E. Kennedy, H. Garland, G. Lara, J. W. Cole, and others.

BURSLAM.—A meeting was held on September 24th to receive the report of the committee of the proposed Wedgwood Institute. The only portion of the document to which we now deem it necessary to refer, is the financial statement. In round numbers the amount of subscriptions and donations already

received was £2,500, of which there had been expended in the purchase of site and the foundation of buildings about £2,200. That left a balance at the bank of £300. They had good subscriptions promised, but which were not yet collected, amounting to £1,100; they had £450 to be received for two years' rates, at one penny in the pound; there was £500 to be received from the Committee of Council, and a sum of £800 had been placed at the disposal of the committee by the trustees of the Free School, which would make their available resources amount to £3,200. When the committee had opened the tenders which had been sent in, they found that the lowest of the number was about £1,000 in excess of the amount for which they expected the building could be completed and furnished; and now the liabilities which they would have to provide against were as follows:—Tender for the erection of the building £3,360, decoration £1,000, heating apparatus £140, gas and water fittings, &c., £100, architect's commission and extras, calculated at about 10 per cent., £350, clerk of the works £100, furnishing £450, making a total of £5,500, so that the actual deficiency would be about £2,300. Of the £1,000 which was set aside for the decorative part, only £250 was absolutely required for present purposes, and they could, therefore, postpone the expenditure of the additional £750 until other funds were available. Taking all these facts carefully into consideration, the committee deliberated whether to accept the tenders at all. But they felt, if they came before the meeting and recommended the deferring of the building to a more convenient opportunity, they were apprehensive of the question being shelved for ever. We cannot anticipate such a result as this; the wealthy potters of Staffordshire have it in their power to prevent it; but the Wedgwood Institute, though designed for local purposes, is intended to commemorate a man who did good service to his country, and it ought therefore to have the support of all who honour genius and industry.

CAMBRIDGE.—An abstract of the sixth annual report of the Committee of the School of Art in this town has reached us. It sets forth the progress made during the last sessional year by the pupils, and especially alludes to the distribution of prizes by the Prince and Princess of Wales, at the Horticultural Fête, in the grounds of St. John's College, in June. Of the receipts for admission to view this ceremony, the sum of £296 was paid to the school; a portion of this has been applied to furnish a room for a modelling class, and to purchase costumes, vases, &c., for the use of students. The regulations of the Revised Code have not ceased to receive the attention of the committee; the report explains the action of those gentlemen on the matter, who say, "there is ground for hope that the thirteen recommendations of the Select Parliamentary Committee, accompanied and checked by the urgent representations of Schools of Art from all parts of the country, may lead to a modification or withdrawal of the most obnoxious provisions of the Revised Code." The balance-sheet of the school looks well: there is a sum of nearly £48 in the hands of the treasurer, and £225 have been vested in consols.

HALIFAX.—The equestrian statue of the Prince Consort, cast in bronze by Messrs. Elkington from the model by Mr. Thornycroft, was formally inaugurated in the month of September. It stands upon a pedestal of unpolished Aberdeen granite, the height of the whole being eighteen feet from the ground. The horse was modelled from one named Nimrod, in her Majesty's stud.

READING.—The medals and other prizes awarded to the pupils of the Reading School of Art, were presented, on the evening of the 22nd of September, to the successful competitors by Mr. D. H. D. Burr, of Aldermaston Park, in the presence of a numerous company assembled to witness the proceedings. The number of pupils attending the classes during the past sessional year was 64, but including the branch school at Henley, 661 pupils of all grades have received instruction in elementary or advanced drawing. The chairman complimented Mr. Havell, head-master, and his assistant, Mr. Bastin, on the satisfactory progress made by the school, which was evidenced by the success attending the examinations.

SALFORD.—It was long since determined to erect a memorial statue of the Prince Consort in Peel Park, as a companion statue to that of the Queen already placed there. Mr. Mathew Noble, the sculptor, is preparing the statue. It is of white Sicilian marble, and represents the Prince in his robes as Chancellor of the University of Cambridge. The site selected is a spot exactly opposite the statue of the Queen. The pedestal will be of grey granite, and it has been determined by the committee having the arrangement of the matter, as the pedestal of the Queen's statue, which is of white marble, requires to be taken down and refixed, to have it also faced with grey granite, to match with the other.

THE EARLY POTTERIES OF STAFFORDSHIRE.

A BRIEF NOTICE OF SOME OF THE
CELTIC, ROMANO-BRITISH, ANGLO-SAXON, MEDIEVAL,
AND OTHER FICTILE PRODUCTIONS OF THE
POTTERY DISTRICT.

BY LLEWELLYNN JEWITT, F.S.A.

THE early fictile history of the important district now known as the "Staffordshire Potteries" is naturally, like that of every place or seat of manufacture, involved in mystery. That mystery, however, happily is not altogether impenetrable. By the constant labours of the antiquary, and the discoveries which from time to time he is enabled to make, a light is every now and then thrown on the productions of the early inhabitants of the place; and thus new links in the chain which connects the present with the past are continually being formed. It is indeed an occupation of intense interest to examine these links as they appear, and by following their ramifications back to the most remote time, take up the thread of history, and connect the early efforts of primeval man, with his rude and clumsy vessels of coarse clay, with those of his successors at the present day, with their wondrous and marvellously fine productions in earthenware and porcelain. It is always interesting to trace out the gradual progress of an art, whatever that art may be; but in the case of pottery that interest is increased an hundredfold. The art of pot making is essentially a homely one; its vessels are for the "people," and for every occupation of the people, and therefore tell more of their manners and customs, their occupations and their inner or home life, than anything else does or can. I know but few things which so well and effectively illustrate the progress of a nation or a race than its pottery; and there is certainly nothing that better shows the gradual development of its civilisation, and of its "mind," than does a chronologically arranged series of its fictile productions. It is of course not necessary here to write at length on the history of pottery in general, but I have thought a few words might well be thrown together on the fictile productions of Staffordshire at different periods, so as to assist the collector in understanding the progress and development of that particular manufacture for which it is so "world-famous."

That pottery has been made in the district from a very early period there can be no doubt, and that in course of time a continuous chain of examples, from the most remote period down to the present time, might with care and attention be still got together, is equally certain. This collection would be of great advantage to the district, and not only to it but to the country at large; and I trust in the new Wedgwood Institute and Museum, at Burslem, to see this suggestion fully carried out. In my present notes I purpose speaking of some of the characteristics of the pottery of Staffordshire of different periods, so as to enable such a collection to be formed, and to assist the collector in appropriating whatever examples may fall into his hands.

The four great divisions into which the history of the Ceramic Art of this country are to be divided (leaving out the modern manufactures) are, of course, those of the Celtic, or ancient British, the Romano-British, the Anglo-Saxon, and the Medieval periods. To each of these periods a separate paper, to do the subject even a shadow of justice, ought to be devoted. As my present purpose, however, is only to glance at their principal characteristics, and to illustrate them, as far as may be, by Staffordshire examples, I shall confine myself to very brief notices of some of their leading features.

In the CELTIC, or ancient British period, the pottery consists mainly of cinerary, or sepulchral urns, drinking-cups, food-vessels, and incense-cups. These were undoubtedly made on the

spot, or near the spot, where found. They were the handiwork, I have no doubt, of the females of the tribe, and occasionally exhibit no little elegance of form and no small degree of ornamentation. They are formed of the coarse common clay of the place where made, occasionally mixed with small pebbles and gravel. They are entirely wrought by hand, without the assistance of the wheel, and are, the larger vessels especially, extremely thick. From their imperfect firing, the vessels of this period are usually called "sun-baked," or "sun-dried." This, however, is a grave error, as any one who will take the trouble to examine an example will easily perceive. If the vessels were "sun-baked" only, their burial in the earth—in the barrows wherein they were deposited, and where they have remained for a couple of thousands of years—would soon soften them, and they would, ages ago, have returned to their old consistency. As it is, they bear evidence of the action of fire, and are indeed sometimes sufficiently burned for the clay to have attained a red colour. They are mostly of an earthy-brown colour outside, and almost black in fracture; and many of the cinerary urns bear internal evidence of having been filled, while of a glowing and intense heat, by the burnt bones and ashes of the deceased.

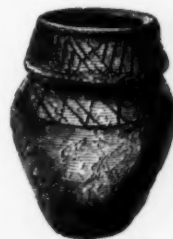
The *Cinerary Urns*—i.e. such urns as have contained, either inverted or otherwise, the burnt bones and ashes of the deceased—of Staffordshire, like those of Derbyshire, vary considerably in form from those of many other districts. Their principal characteristic is a broad or deep overlapping border or rim. They vary in size from nine or ten up to sixteen or eighteen inches in height; and their ornamentation, always produced by indenting twisted thongs into the pliant clay, or by simple incision, is frequently very elaborate. This ornamentation usually consists of diagonal lines, or of "herring-bone" or zig-zag lines, arranged in different ways, and producing a remarkably good effect. Of these interesting vessels some excellent examples have been found in Staffordshire, and these were, without doubt, made on the spot. They are, therefore, the very earliest examples which can be produced of Staffordshire pottery. Of these I engrave the three excellent specimens here given.

The first is a remarkably fine cinerary urn, discovered in a barrow, along with other pottery

it was discovered some years ago. It is, as will be seen, a fine urn, and is well ornamented with incised lines. Like the Trentham urn, this one



was filled with burnt bones when found. The third one was discovered, in fragments, by Mr. Redfern, the historian of Uttoxeter, at Toot Hill,



near that town. It is ornamented with indented twisted thongs in the usual manner. It is interesting to note that besides the urns here engraved, several discoveries of similar kinds of pottery have been made in various parts of the county; and that even in the very centre of the potteries—at Shelton—while digging the foundations of the Shelton Blast Ironworks, which are now blasting the health and happiness of the inhabitants so efficiently, a barrow containing an urn, unfortunately not preserved, was dis-



to be hereafter noticed, at Trentham. It is richly ornamented in the usual manner, with lines formed by indented twisted thongs, and is of remarkably good form. It is in the possession of my friend, Dr. J. Barnard Davis, F.S.A. The next example which I give is from Stone, where



covered. An excellent example from the adjoining county, Derbyshire, is here shown.

The Celtic drinking-vessels found in the Staffordshire and Derbyshire barrows are usually from about six to nine inches in height, tall in form, contracted in the middle, globular in their lower half, and expanding at the mouth. They are usually very richly ornamented with indented

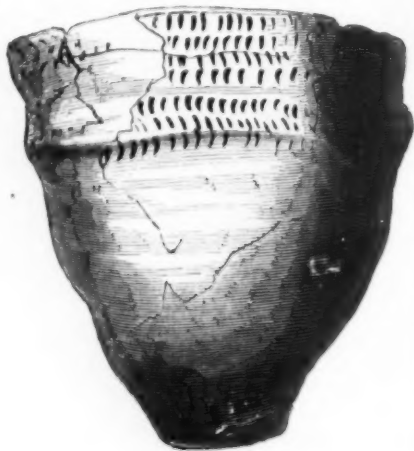
lines in different patterns; are carefully formed by hand, of fine and well-tempered clay, mixed with fine sand, and are well fired. They are the finest and best productions of Celtic fictile Art. Two examples, from barrows in the adjoining



county, Derbyshire, will show the form of the "drinking-cup" of this district.



The food-vessels—small urns so called because they were apparently intended to contain an offering of food—vary very considerably both in form and in character of decoration, from the rudest to the most elaborate. These are usually



wide at the mouth, tapering gradually downwards, until quite small at the bottom. They are formed of clay of much the same quality as the cinerary urns, and are baked to about the same degree of hardness. A very plain and rude

example from Trentham is given in the preceding column; and for the sake of comparison I here



give two elaborately ornamented examples from



Derbyshire barrows, viz., Hitter Hill* and



Monsal Dale, and one from Wetton, Staffordshire, with loops at its sides.

The incense-cups of Staffordshire, like those of Derbyshire, vary in form and in style of decoration. They are very small vessels, not more than from an inch and a half to three inches in height. The ornaments are, as in the other remains of

this period, incised or indented lines. Their usual forms are seen in the accompanying engravings.



In the next great division into which I have divided the subject of this paper—the ROMANO-BRITISH period—although it is tolerably certain that wares of some kind or other were made in this district, there is no positive evidence of such being the case. I am not aware of any authenticated Roman kilns having been discovered, though it is generally believed that some of the interesting remains exhumed many years ago at Fenton and other localities are to be ascribed to that period. Certain it is that kilns bearing the characteristics of Roman use are recorded as having been exhumed; and equally certain is it that vessels, and fragments of vessels, of undoubted Roman workmanship, have frequently been dug up in the neighbourhood. It must also be borne in mind that in the adjoining county of Salop a considerable pottery existed, and that the clays of Staffordshire must have been well known to the Romans. Chesterton, by Newcastle-under-Lyme, was a Roman station, and a Roman road traversed the district of the present potteries. On this line of road fragments of the different wares of that people have frequently been found; and, as I have just stated, there can be but little doubt that many of them were made on the spot. I am inclined to believe that at least some of the finer kind of red ware, commonly known as "English Samian," were made in Staffordshire. At all events, the clay would produce that ware, and many remains of it have from time to time been found in the district.

At Caudon, at Wetton, and in many other parts of Staffordshire, Romano-British pottery has from time to time been found, some at least of which there is reason to believe was made in the district. The accompanying engraving shows an urn from the neighbourhood of Uttoxeter.



The pottery of the ANGLO-SAXON period—the



next great division of my subject—was undoubtedly, like that of the ancient Britons, made near

* For an account of this discovery see the "Reliquary, Quarterly Archaeological Journal and Review," vol. iii. p. 159.

the places where the remains have been discovered. The pottery of this period consists almost entirely of cinerary urns, and their form is somewhat peculiar. Instead of being wide at the mouth, like the Celtic ones, they are contracted, and have a kind of neck instead of overhanging lip or rim.

Their general form will be best understood by reference to the engraving in the preceding page. The pottery of this period is usually of a dark coloured clay, sometimes nearly black; at others dark brown, and occasionally of a slate or greenish tint. The vessels appear to be hand-made (*i.e.* without the use of the wheel), and are tolerably well baked.

The ornaments usually consist of encircling incised lines in bands or otherwise, and vertical or zig-zag lines, arranged in a variety of ways, and not unfrequently knobs or protuberances are to be seen around the urns. Sometimes also they present evident attempts at imitation of the Roman egg-and-tongue ornament. The marked features of the pottery of this period is the frequency of small punctured ornaments introduced along with the lines and bands, with very good effect. These ornaments are evidently produced by the end of a stick cut and notched across in different directions, so as to produce crosses and other patterns. This novel and early mode of decorating pottery will be best understood by the accompanying engraving, which shows one of



the indented patterns produced by pressing the notched stick into the pliant clay, and a notched stick "punch," such as I have reason to believe was used for the purpose. In some districts the vessels are ornamented by small patterns painted on the surface in white; but those of the mid-land counties, so far as my knowledge goes, do not possess this peculiarity.

Among the Anglo-Saxons the bowls were principally of metal or wood (generally of ash), and the drinking-vessels of horn and glass.* These two essentials, the food-bowls and the drinking-cups, being of wood or metal and of glass, left but little for which clay could be used, except the funeral urns which I have just described. For culinary purposes the Anglo-Saxons seem to have had a dislike to the use of clay; but nevertheless some other varieties of their pottery occasionally occur, and show that the wheel was sometimes used. One of their forms I here show, and



others approaching in shape the basins and un-handled cups of our own day have been found.

Of pottery of the NORMAN period I am not at present aware that any authenticated examples have been found in Staffordshire, though I have no doubt that in that period the Norman potters worked the clays of the district, and produced vessels for various uses. These consisted principally of bowls or basins, pitchers and dishes; the bowls or basins being used for drinking purposes, as well as for placing the cooked meats in, and the pitchers for holding and carrying the wines, ale, mead, water, and other liquors, to the table. In the neighbouring county, Derbyshire, a most interesting discovery of a Norman pot-work has recently been made by myself,† and one or two of the forms of vessels therein found

* These were the origin of our "tumblers;" the glasses then made being rounded at the bottom, so that they must be filled while held, and could not be set down until emptied, without spilling.

† This pot-work is the only one either of the Anglo-Saxon or Anglo-Norman periods which has ever been discovered, and is therefore of great interest and importance. A notice of the discovery will be found in the "Reliquary," vol. ii. p. 216.

are given, for comparison, in the accompanying engravings. The clay is usually of a coarse kind, and the vessels in some, or rather in most in-



stances, bear evidence of the wheel having been used. In colour the vessels are sometimes of a reddish-brown, at other times of a tolerably good red, and at others nearly black; and one great peculiarity is, that many of the pitchers, or jugs, are covered with a green glaze. They are usually devoid of ornament, with the exception of having the ends of the handles rudely foliated by the pressure of the fingers of the workman. On one large vessel which I had the good fortune to exhume, however, were the horse shoes, &c., the badges of the Ferrars family, laid on in slip, and a kind of herring-bone ornament scratched into the soft clay. On other examples heads were rudely formed, as were also, occasionally, figures of horses and men.

Kilns for the manufacture of tiles existed in Staffordshire from an early period, and the name of Telwright, or Tilewright, is one connected with the pottery district for many centuries. At Great Saredon, a few years ago, a kiln, where tiles had been made, was exhumed.

The MEDIEVAL vessels made in Staffordshire, like those of other districts, were chiefly confined to pitchers and jugs, of much the same form as those just given, and to costrels and other similar productions. Dr. Shaw, in his history of the potteries, says, "there exist documents which imply that during many centuries considerable quantities of common culinary articles were made from a mixture of different clays found in most parts of the district." It is certain that throughout the whole of the middle ages, as in the earlier and later periods, the potter's art was practised in this district; and examples of different periods are in existence, showing the progress of that art from one time to another.

In the account of expenses of Sir John Howard, in 1466, is the following entry, which shows somewhat curiously the cost of "potes" in those days:—"Watekin, bocher of Stoke, delyvered of my money to on of the poteres of Horkesley ivs. viid. to pay herselfe and is felawes for xi dozen potes," *i.e.* about 4½d. per dozen.

The pottery of the Tudor period—so far as is

known of English make—for it must be remembered that the greater part of the wares in use were imported—consisted of costrels (one of which, for the sake of showing the form, I give on the accompanying engraving), and other ves-



sels for ordinary use. They were coarse in material, but generally thickly coated with glaze, and the surfaces well mottled. Ornaments were not often introduced, but occasionally heads, grotesquely formed, decorated the handles; and other equally rude devices were laid on in different clays. Some excellent examples of this period have come under my notice, and are worthy of illustration.

In the sixteenth and seventeenth centuries "Tygs," with one, two, three, or four handles, were made, and examples are not of unfrequent occurrence at the present time. Of these I shall have more to say presently. In the seventeenth century large coarse dishes and other vessels were made at Burslem and the surrounding places, and are now and then to be met with in the hands of



collectors. The material is a coarse reddish or buff-coloured clay, and the ornaments are laid on in different coloured clays, and then the whole

is glazed thickly over. One of these large dishes, now in the Museum of Practical Geology, is shown on the accompanying engraving. The

body is of buff-coloured clay, with the ornaments laid on in relief in light and dark brown. The border is trellised, and in the centre is a lion rampant, crowned. On the rim beneath the lion is the name of the maker, THOMAS TOFT. In the same museum is a fragment of another similar dish, with the lion and unicorn. A very fine dish of a similar kind, and by the same maker, is preserved in the museum of my late friend, Mr. Bateman, at Lomerdale House. It is twenty-two inches in diameter, and bears a fine half-length figure of King Charles II., and has the name, as above, THOMAS TOFT. Another dish of this kind is in the possession of Mr. Mills, of Norwich, to whose collection I have before referred. The dish, of which I shall give an engraving in my next chapter, is nineteen inches in diameter. It bears three heads in ovals, with foliage, &c., and the name RALPHOFT, or Ralph Toft, the H and T being apparently conjoined. The ground is buff, and the ornaments are laid on in dark and light brown clay. Another maker

of this period, whose name occurs in the same manner as those just described, was WILLIAM SANS. Of the maker of these dishes, it is interesting to observe that Toft is an old name connected with the pottery district, and that members of the family are still potters in the neighbourhood. It is also an old Derbyshire name, being connected with Youlgreave and other places in that neighbouring county.

The "Tygs," of which I have before spoken, appear to have been made in considerable numbers, and, indeed, to have constituted one of the staple manufactures of the potters of that day. They were the ordinary drinking-cups of the period, and were made with one, two, three, four, or more handles. The two-handled ones are said to have been "parting cups," and those with three or four handles "loving cups," being so arranged that three or four persons drinking out of one, and each using a different handle, brought their lips to different parts of the rim. Examples of some of the forms of these tygs are here shown. The



third of these tygs has three handles and a spout, and is ornamented with bosses of a lighter colour, bearing a swan, a flower and a spread eagle. It is in the Museum of Practical Geology. A curious candlestick, here represented, said to be of Staffordshire make, is preserved in the



Museum of Practical Geology. It is of much the same kind of ware as the tygs, and has its ornaments in white clay. It bears the date 1649, and the initials E. M.

The manufacture of BUTTER POTS was an im-

portant branch of the potter's art at Burslem at an early period, and I may be allowed to say a word upon them, for the purpose of exploding an opinion which I believe has gained very general credence, that, till the time of Josiah Wedgwood, none but these coarse vessels were made in the potteries. Nothing could possibly be further from the truth than this, and I trust my present series of papers will prove that the potters had a far higher aim in their art than the production only of such rude but useful utensils. Butter pots had been made long anterior to the year 1670, in which year the attention of Government was called to the frauds carried on by means of the pots not being of a uniform size and thickness. An act was accordingly passed, compelling the Burslem potters to make their pots of a size to hold 14 lbs. of butter, and sufficiently hard not to imbibe moisture; for it appears that, by being porous, the dealers soaked them in water, and thus the buyer did not get nearly his proper weight of butter.

In 1686, Dr. Plot published his "Staffordshire," and thus spoke of the butter pots then made,* after stating that the London cheesemongers had set up a factory at Uttoxeter for butter and cheese:—

"The butter they buy by the pot, of a long cylindrical form, made at Burslem, in this county, of a certain size, so as not to weigh above 6 lb at most,

* Probably written about ten years before printed.

and yet to contain at least 14 lb of butter, according to an act of parliament made about fourteen or sixteen years ago, for regulating the abuse of this trade in the make of the pots, and false packing of the butter, which before was laid good for a little depth at the top and bad at the bottom, and sometimes set in rolls, only touching at the top, and standing hollow below at a great distance from the sides of the pot. To prevent these little country moorlandish cheats (than whom no people whatever are esteemed more subtle), the factors keep a surveyor all the summer here, who, if he have any ground to suspect any of the pots, tries them with an instrument of iron made like a cheesetaster."

In reference to this, Mr. Redfern, the historian of Uttoxeter, says:—

"Butter pots are mentioned in the parochial records of the town forty years before Dr. Plot wrote; for five pots of butter were sent from Uttoxeter to the garrison of Tutbury Castle, and had been bought at the sum of 12s. As this was seventeen years before the act of parliament for the regulation of the sale of butter in pots, it is difficult from this to judge of the exact price of butter per pound at Uttoxeter at that remote period. And yet it may be reasonably inferred that the pots of 1644 were of the size of those manufactured after 1661; for it appears the act was passed more for the prevention of any irregularity in the size of the pots, and the mode of packing butter in them, than for any actual alteration of the size the pots were understood to be. If so, butter then at Uttoxeter was worth but about twopence a pound, supposing the five pots of butter sent to Tutbury, costing 12s., contained fourteen pounds of butter each. About fifty years before butter was retailed throughout the kingdom at sevenpence per pound; but this was regarded as an enormous price, which, Stowe says, 'was a judgment for their sins.' It is highly probable, therefore, that the pots contained fourteen pounds of butter, which consequently was twopence per pound at Uttoxeter, when the five pots were bought, especially as it corresponds with the price of cheese at that time in the town, as to which the old parochial accounts have preserved very distinct information, the sum of £7 15s. 10d. having been paid for 8 cwt. 2 qrs. 7 lbs., which was also for the besieged at Tutbury."

The following entries I for the first time now print, for the illustration of this interesting subject:—

	<i>c. q. lb.</i>	<i>£ s. d.</i>
1644. May 7. For 8 2 7 of cheese to Tutbury		7 15 10
For 5 pots of butter to ditto		0 12 0
1645. June 25. Bread, beer, cheese, a pot of butter, and a fitch of bacon, for Lieut-Col. Watson's men quartered at Blunts Hall		2 5 6

The butter pots were tall, cylindrical vessels, of coarse clay, and very imperfectly baked. They are now of great rarity, but specimens may be seen in the Hanley Museum, and in the Museum of Practical Geology. Their form will be understood by the accompanying engraving, exhibiting



one example from each of these museums. It is worthy of remark that even yet, as it was in Shaw's days, Irish or Dutch butter, which is generally imported in casks, and is in most places known as "tub butter," is, in the potteries, usually called "pot butter."*

* To be continued.

A NEW PROCESS OF
PHOTOGRAPHIC PRINTING.

THE nature of photography and the uncertainty with which all its operations are conducted, have always kept the practitioner in a state of preparation for the announcement of improvement. But it cannot be said that in a period of twenty years, during which time it has occupied the attention of thousands, the advance of the art has borne any considerable ratio to its defaults, or to the extent of the uses to which it has been applied. The majority of the professors of photography have not turned to the practice with a resolution to "do or die" in the path of discovery, although there are many who have devoted themselves enthusiastically to the philosophy of the subject, in the hope of aiding the conversion into a royal road of the tortuous by-ways which all are fain to pursue who seek to arrive at common results. The photographic literature of the last ten years teems with suggestions to facilitate practice. Many of these lessons have, under certain conditions, been found useful, but are at length laid aside, having been superseded by others. And although so arbitrary are the general conditions under which prints are produced, it is remarkable that there are very few photographers who work according to identical formulae.

The new printing process that we are now about to describe is the discovery of Herr Wothly, of Aix-la-Chapelle, who has been some time experimenting with uranium, with a view to its substitution for the nitrate of silver. Like many great and useful discoveries, that of Herr Wothly seems to have lain close to the surface, but it has been missed by very diligent scientific explorers, who have essayed even the nitrate of uranium whence much was vainly expected, and a multitude of other preparations which it would be useless to name, as they have turned out of no value. The public will recognise only one of the merits of this new agent in photography,—that is truly its great glory,—the perfection and beauty with which it renders all surfaces; but to the photographer it is moreover an economy of time and money. Such are the eccentricities of the nitrate of silver, that a dozen plates may be taken under conditions as nearly alike as can be determined, yet no two of these plates shall yield precisely similar prints. Whereas, for the working of this salt of uranium there is a formula according to which available results are certain.

Herr Wothly has achieved his wonderful success by the absolute substitution of the salt of uranium for nitrate of silver, and of collodion for albumen. According to present practice the preparation of the albumen surface on the paper for the reception of the image is effected by floating for a few minutes on a solution of nitrate of silver; whereas, according to the Wothly method, the paper is prepared by being washed over with collodion sensitised with this salt. And here is one of the chief advantages of the discovery. Whereas paper prepared with nitrate of silver, though most jealously guarded from light, rapidly deteriorates; while, on the other hand, we have seen paper, that had been sent from Aix-la-Chapelle, in perfect condition at the end of three weeks, with the prospect of its being equally good at the end of a month.

We are indebted to the courtesy of Colonel Stuart Wortley for permission to examine some prints obtained by the Wothly process, of which it is saying nothing, to state that they are far beyond the cunning of any known manipulative process. One is es-

pecially interesting from the variety of textures it repeats. It is a piece of garden ornament taken in Italy by Colonel Stuart Wortley himself two years ago, and the phenomena in connection with it are its harmonious breadth, its gradations of tone in foliage, its depth and faithful repetition of subdued light in dark passages, and, not less valuable than these, its perfect maintenance of texture in every degree of light. In landscape photography nitrate of silver renders near foliage heavy, massive, and opaque. The subject described may not be sufficient to enable us to determine signally in this direction in favour of the salt of uranium, but it would appear that it repeats with perfect fidelity the natural scale of tone indispensable to form and lightness. The portraiture we have had an opportunity of examining is also in the possession of Colonel Stuart Wortley. The figures would, in full length, measure about nine inches, a size extremely trying to obtain presentable by the silver process.

A head and bust of a lady, taken by, perhaps, a large Voigtlander lens, presented a surface as soft as ivory, perfectly spotless, and with features so regularly shaded as to look as if they would yield to the touch. Of some of these portraits there were two prints, one on a collodionised paper, and another on a plain paper without gloss, resembling in this respect a silver print on salted paper, but in every other respect equal to that on the collodion. The latter is for colouring. It will be at once understood by both artists and photographers that, inasmuch as the salted paper receives colour more "kindly" than the albumenised, so this plain paper is, for colouring, for the same reason preferable to the collodionised. It is enough here to allude to the extreme difficulty, even under every favourable circumstance, of obtaining anything like a perfect figure of the size of nine inches, by means of silver. The very best photographs of this size have some defects that must be remedied by touching; but in the figures of which we speak there is no point to which a brush could be applied without ruin to the print. In one of the portraits, that also of a lady, the figure had moved, but in a degree so minute as to be discovered by the eye only of a practised photographer. The effect of this, with most perfect definition, was a softness enchanting to a painter—a kind of accident which twenty attempts might be made in vain to reproduce.

Colonel Stuart Wortley explained and showed the manner of working in an experiment on paper supplied to him without any especial recommendation; and this was the first trial made with this paper. Any good paper, indeed, will serve the purpose. The paper was laid flat upon a piece of thin board sufficiently large to hold it without overlapping; the sensitised collodion was then poured on, and the board was rocked much in the manner that a plate is coated, the surplus being returned to the bottle. If this be properly done, the paper will have a very even, glossy surface, not unlike that of albumen. This, it will be understood, must be done in an operating room, well guarded against the admission of white light. The paper must be perfectly dry before being placed in the printing frame. An hour is the minimum necessary for the drying of the paper. The printing is subject to the same conditions as that of paper prepared with albumen and silver; but it is quicker by perhaps twenty per cent. In stating that it is not necessary to print one shade deeper than is required for the finished print, we come to a point which will relieve the practice of photography of one of its greatest anxieties, as hereby is secured at once and easily that equality of

tone which can only be hoped for in silver printing, perhaps in one out of every third print. When the necessary definition and depth have been obtained, the photograph was placed in an acid bath for a few minutes, in order that the uranium may be dissolved out; and the washing after this is to a photographer as surprising as any part of the procedure. The print was placed on a tilted glass slab under a tap, and rubbed with a sponge back and front, until the acid in its turn was entirely washed out. It was then transferred to what is commonly called the toning bath, although the tone is constant from first to last. In this bath the operator has a perfect command of the colour of the print, which first assumes that of a clear and beautiful engraving, and may be stopped at this, or carried on to a light grey, and thence to a blue, and further, we believe, to a brown; at any of which tints of this chameleon-like series of changes it may be arrested. In this bath the process ends, for there is no separate hyposulphite fixing. The bath preferred by Colonel Wortley is a gold bath, although platinum or palladium may be used.

The salt which is thus about to revolutionise photographic printing is not known to chemists. The discovery was made by Herr Wothly in the course of experiment, and Colonel Stuart Wortley showed it to be a salt. The patent for this country has been secured by a company (of which Colonel Wortley is chairman), that proposes granting licences on easy terms to amateurs and professional photographers, and it cannot be doubted that, such is the superiority of this collodionised over the silvered albumen, that the latter must, from its incurable caprices, be entirely superseded.

"WHAT HAVE OUR SCHOOLS OF
ART DONE?"

"Mr. Cole, on being asked what evidence he could produce to show the effects of the schools, referred your Committee to the opinions of a number of English manufacturers, which are collected in the Appendix to the tenth Report of the Department of Science and Art."—*Report of a Select Committee of the House of Commons on Schools of Art.*

It is our present purpose to place before our readers an answer to the question, "What have our Schools of Art done?" that is to say, we propose now to apply the practical test of their results to these Schools of Art, as evidence both of their positive merits, and also of the degree in which their merits are in proportion to their means and in harmony with their object. We frame our estimate of their powers and their means of successful action from that estimate which has been formed by themselves; and from the pages of the "Report of the Science and Art Department" (the "Tenth Report," issued in 1863) in a great measure we derive those "results" which constitute the reply that would be given by our Schools of Art to any inquirer who might ask them what they themselves had done.

But very little need be said on the present occasion concerning the aim, the object, and purpose of our Schools of Art. We all distinctly understand them to have been established with this twofold view: on the one hand, to meet and to make good a deplorable inferiority in the arts of design; while, on the other hand, as far as possible they might cultivate the public taste, and raise it to a higher and purer standard. Even so recently as the year 1851, the first of the Great Exhibitions demonstrated beyond all question the urgent requirement of such a system of national Art-education as might enable our

own industries to compete on something approaching to equal terms with the works of foreign producers. A most powerful impulse was thus brought to bear upon our public "Department of Art;" and our Schools of Art we were taught to regard as the practical exponents of the aroused Departmental energies.

In like manner it is a matter of public notoriety that our Schools of Art have always enjoyed, and that they still enjoy, all the peculiar advantages which are inseparable from national recognition, from grants of public money, government countenance and support, and patronage, together with the somewhat indefinite, but not the less effectual, influence of a special "Department." And further, on the other hand, these schools entered upon their career with the current of public opinion in their favour. They were expressly designed to supply a want universally admitted and painfully felt, and so they were popular by anticipation. And again, their own direct resources, derived from the Government and from Parliament, were to be applied in such a manner as would elicit the still stronger support of public subscriptions and students' fees. And so, if these Schools of Art were good in their aim, they were confessedly powerful through the means at their disposal.

When the question was put to the master spirit of these Schools of Art by a committee of the House of Commons, "What have your schools done, and what evidence in the shape of results have you to show in their favour?" it might naturally have been supposed that the answer would have resembled the "*circumspice*" of the architect of St. Paul's, or that it would have been given in some such form as a reply would assume when the questioner had modestly inquired of what use and advantage the shining of the sun might be. Mr. Henry Cole, on behalf of the Schools of Art, has preferred to base the claims of those schools on Parliament and the Nation upon the last printed "Report" of the "Science and Art Department." "Do you ask what the Schools of Art have done?—read the 'Report.'" "Do you require evidence of their success and proof of their worth and their value?—turn to the 'Report;' in its 'Appendix N' is recorded the evidence you require."

We have turned to the "Report," and "Appendix N" we have carefully studied; and such as now follows is the answer that we thus have obtained to our question, "*What have our Schools of Art done?*"

This "Appendix N" to the "Tenth Report of the Science and Art Department" (A.D. 1863) describes itself in the words following:—"Appendix N. Report on the Employment of Students of Schools of Art in the Production of various Works of Ornamental Manufactures, exhibited by Producers and Manufacturers of the United Kingdom in the International Exhibition, 1862."

The object of the inquiry was stated to be, to ascertain how far the Exhibition of 1862 would afford evidence that the "Art-instruction imparted in the various Schools of Art in the United Kingdom had been rendered directly useful," by having been applied to exhibited examples of ornamental manufactures and to objects of industry; and information was requested to be furnished on these three separate heads:—

1. The principal objects exhibited, in the production of which any students of Schools of Art had been employed.

2. The names of such students employed as designers, draughtsmen, modellers, chasers, painters, or in any other artistic or industrial capacity.

3. General remarks as to the practical

value of the Art-instruction given in Schools of Art as bearing upon each particular industry.

The total number of these circulars sent out was 383. Of these 222 (three-fifths of the whole number) were returned by the producers to whom they had been addressed. Some of this assemblage of 222 returned circulars "were simply signed, without any remarks;" if they had nothing to say against the schools, they also had nothing to say in their favour. Others contained certain "general remarks only," such as opinions (and very conflicting opinions too) upon the "influence of the instruction imparted in the schools on public taste" in relation to particular industries: and these same documents occasionally bore testimony to the practical usefulness of the Art-collections at the South Kensington Museum. Less than one-half of the 222 returned circulars, that is, 104 of that number (less than two-sevenths of the total number of circulars sent out), specified the number of students who had been engaged in the production of works exhibited, and recorded their names, occupations, &c. The number of the students thus returned was 339, the number of their employers being, as we have said, 104.

Now, let us distinctly understand what is the significance to be attached to the *employment of students*, or this phraseology may lead to erroneous inferences. If the operations of the schools and of the manufactories were altogether distinct and independent of each other, and acted upon different bodies, if the manufacturers also had sought assistance from the schools by engaging "students" trained and taught in them, transferring their services to their own works, and engrafting them upon their own staffs of working hands, satisfactory evidence would have been given that there was faith in the power of the schools to render efficient help.

But such is not the fact—the case stands simply thus: the "students" engaged upon the labour referred to were so engaged in the ordinary routine of their duty, being artisans employed upon the manufactories, and the accident of their being "students" at the schools in no way influenced the engagement, but was subsequent to it, and generally consequent upon it.

These "students" were "students" because they were engaged upon the manufactories, and not engaged upon the manufactories because they were "students." The attendance at the schools is chiefly restricted to apprentices, male and female, and to young people employed in the manufactories; and the facilities and inducements afforded by many of the employers are such, and the task itself one, in most instances, so preferable to the ordinary labour of the factories, that it is remarkable how small are the comparative numbers of those persons who avail themselves of the opportunities thus offered to them.

In many instances, especially in those of some of the principal manufacturers who have been desirous to assist the operations of the schools, these "students" have been sent to the schools at the expense of their employers, who have paid their fees, and also for the time lost at their work by attendance at the schools, so that taking numbers thus obtained (even had they been considerable) as necessarily demonstrative of the estimate in which the tuition is held, would be altogether a fallacy.

With very few exceptions, the skilled adult workman stands aloof. The very class whose tuition, under competent and judicious direction, would have rapidly matured into palpable and valuable results, saw the hopelessness of the system, through the inef-

ficiency of the means by which it was to be applied.

The "experts" of the manufactories found there was no sympathy with their position and their need in the direction of the educational programme. Every special manufacture has its peculiar practical technicalities, to which even Art, however essential, must be adapted, and indifference or inattention to these requirements renders its application either useless or impracticable.

Of porcelain and earthenware manufactures there were 35 exhibitors, of whom 16 recorded the employment by them of 72 students. The Messrs. Minton have given the names of 12 students, but they add that "fully two-thirds of the numerous painters, gilders, and modellers employed by them either are, or have been, students of the Schools of Art." Then, on the other hand, the Messrs. Wedgwood return three names only, and they add that "it would be difficult to draw any general conclusions from the three instances named." The firm of Sir James Duke returns six students, without any accompanying remark. Seven students are named by the proprietors of the Royal Porcelain Works, and six by those of the Royal China Works, both at Worcester. In terra-cotta Mr. Blashfield names one student, and the Messrs. Maw five students. These are favourable examples of positive numbers; we should like to know how many persons were employed on ceramic works for the Exhibition of 1862 who *never were students*—how many by the Wedgwoods, in addition to their five students, and how many by Sir James Duke, by Kerr and Binns, by Granger, by Blashfield, and by Maw, with their respective little groups of student-workmen. If we estimate the total number of the workmen employed in this great industry at about 2,000, we shall thus have for each single student-workman, at least 27 of his fellow-workers for whom the Schools of Art had "done" nothing whatever.

Ten exhibitors of works in glass employed 30 students, but 21 other exhibitors either made no returns or named no students. Messrs. Pellatt returned a single student: the "Report" is silent as to the number of the non-students employed upon the exhibited works of the same great establishment. It appears that of the 30 students employed upon manufactures in glass, 25 were producers of stained glass for windows; the six employers, however, are by no means unanimous in their estimate of the Schools of Art, so that at best theirs must be regarded as conflicting testimony.

Six manufacturers only out of 25 recorded the fact of their having availed themselves of the students of the Schools of Art in the production of works in the precious metals and jewellery. The number of the students was 24. Nine of these students were employed by Messrs. Hunt and Roskell; while Messrs. Elkington state, "None of the objects exhibited by us have been designed or modelled by students of the School of Art."

Comment on the last two paragraphs would be altogether superfluous. The evidence contained in them is peculiarly significant, and it tells its own tale with emphatic impressiveness.

The producers of manufactures in iron and brass who received circulars were 30 in number; thirteen of them reported having 62 students, and of these the names of 21 students were returned by the Coalbrookdale Company. It will be understood that the School of Art has been established at Coalbrookdale for the special benefit of that "Company;" indeed, with the exception of the ceramic works of the Messrs. Maw (and also the porcelain manufactory at Coalport,

whence no return is made), we are not aware of the existence of any other Art-manufactory in the locality.

Furniture and miscellaneous decorations, 65 exhibitors; 19 exhibitors who employed students, and 47 students. Four students from Messrs. Holland, two from Messrs. Gil-low, and one from Messrs. Trollope.

Carpets and floor-cloths, 36 exhibitors; six producers employed 21 students.

Silk manufactures, 24 exhibitors; 11 producers employed 20 students. *From Manchester only a single return was made, recording the names of two students.*

Lace manufactures, 35 exhibitors; seven producers employed 18 students.

Shawls and mixed fabrics, 16 exhibitors; seven producers employed 21 students.

Printed fabrics, 31 exhibitors; three producers employed 10 students.

Linen damasks, 12 exhibitors; one producer employed two students.

Cotton manufactures, nine exhibitors; two producers employed five students.

Harness and saddlery; Mr. Middlemore, of Birmingham, the only exhibitor who received a circular, returned the names of two students, and he spoke of the schools in terms of approval.

In ornamental bookbinding, lithography, &c., there were 23 exhibitors; but the name of one solitary student was returned.

Two producers of objects exhibited for architectural beauty returned the names of five students; and, finally, two producers of weapons made returns of the names of four students who had been engaged in the decoration of swords and fowling-pieces by them exhibited.

One other piece of numerical evidence the "Report" places before us. This is the fact, that while 118 producers made returns showing that they employed no students, 34 of this number "expressed very decided opinions in favour of the influence of the Art-instruction imparted in the schools as regards its effects on ornamental industries, and the general improvement of the public taste evidenced in the choice of patterns by consumers." Hence we learn that, in addition to 104 exhibitors who, in 1862, had employed students of the Schools of Art, 34 (and only 34) other exhibitors recorded their general favourable opinion of those schools. The favourable opinion of those 34 is indeed a feeble testimony, and ominously eloquent is the silence of the 84 who recorded no opinion whatever.

The "Report" does not quote any of the recorded opinions of the 34 exhibitors who approved of the schools, but who did not employ the students; but the opinions of many of the employers of students are set forth. There is evidence to be had out of these opinions. They differ on many essential points from one another; their general tone expresses more of hope than of gratitude—more of anticipation of possible advantages yet to be realised than of the enjoyment of advantages already acquired; they gladly recognise the principle of Schools of Art, and they are disposed to think favourably of these Schools of Art. They believe these Schools of Art to be doing some good, and they believe also that they might do a much greater amount of good: they cannot pronounce the schools popular with either the students or the workmen in general, and still less are they able to adduce any decided popularity enjoyed by the schools with the public at large. One impression is eminently conspicuous from the fact that it is *not* produced by these favourable opinions of the Schools of Art—this is the total absence of anything resembling enthusiasm in their cause. Mr. Henry Cole may be a genuine

enthusiast in the matter of his Schools of Art, and it is equally natural that the holders of pleasant appointments on Mr. Henry Cole's School of Art staff should share his enthusiasm. But here the sentiment ceases; Mr. Cole can appeal to no enthusiastic students, to no enthusiastic employers of students, to no enthusiastic expression of public sympathy. On the contrary, Mr. Cole has to defend his schools as he best may; and, indeed, it is but a sorry defence that he makes, as appears from his own showing.

Again: the "Report" is significantly silent upon the *Art-character* of the works produced by the students of the Schools of Art. We have the evidence, such as we have shown it to be, of the *numbers* of the students employed by the exhibitors of 1862, but we have no evidence based upon the *merits of their productions*. Very small is the number of the employed students, when compared with the numbers of the non-students; what would be the effect of a corresponding comparison of the several works produced? At any rate, there is the negative evidence of almost absolute silence in the "Report." Mr. Cole does not direct the Committee of the House of Commons to a record of triumphant achievements in Art, embalmed in the official pages of the Departmental "Report." Nor is any such record elsewhere in existence. Nor can the Schools of Art vindicate their own reputation by any appeal to the masterly productions of their students. We do not now assume the works of the students to be inferior, but we seek in vain for any indications of their superiority. There exists no wide-spread spontaneous tribute to the superiority of students' works, simply because they are students' works.

Such is an analysis of what this "Report" sets forth relating to the numbers of the students who were employed in the various departments of British industry represented in the second International Exhibition held in London. It would have been both curious and instructive to have been enabled to associate these numbers, in each instance, with the numbers of the workers who had never studied in any School of Art; it would not be very difficult, however, to form an approximate estimate of these numbers, the small array of the students being a known quantity, and the vast extent of the operations of so many of their employers being also equally well understood.

It is difficult to determine upon what ground the officials of the Department claim the amount of credit they do, in the advancement which has of late years been effected in English industrial Art. We do not hold, unexceptionably, with the adage that "practice makes perfect;" but that practice is essential to perfection there can be no doubt, and those wholly engaged in the practice of an Art must of necessity, with every year of its operation, achieve some additional facility in its execution. The manufactory is the school in which such advance is surely made. There can be no doubt that the schools have rendered some assistance; but that this has been so trifling, relatively to their cost and their promise, is wholly and solely the consequence of *mistaken direction*. The Report informs us that "Seven manufacturers stated a decided conviction that the instruction had in no way been of use in their pursuits." We know not what their "pursuits" were, but assume they must have been of such a nature as could have been benefited by a knowledge of Art, and we therefore hesitate to accept their declaration as to the instruction of the schools (imperfect as it is) being of "no use;" and those who argue thus only give additional emphasis to the fact

of their necessity. They have not only to satisfy a want of Art-alliance, but they have also in a considerable degree to awaken the sense of manufacturers to its existence. Opinions upon this subject must not merely be estimated numerically. They are simply valuable in relation to the capabilities for judgment possessed by their exponents, and if we were to submit these opinions to such a test, how many would be found worthless?

For the great improvement in the Art-value of English manufactures during the last ten years we are mainly indebted to two sources combined—British enterprise and foreign talent. Our manufacturers have awakened to the commercial value of an alliance with Art; and, by holding out sufficient pecuniary inducements, they have secured the co-operation of many of the chief continental artists connected with their special branches of manufacture. It is the blindness of either wilfulness or ignorance that does not discern this fact, but would seek to trace this improvement to the operations of the Schools of Art. Would that such were the case! we might then proudly and gladly acknowledge our self-dependence; but we should only help to prolong the present reign of misrule under which the value of the schools is so seriously and perilously minimized did we hesitate to expose a fallacy fraught with such mischief.

Foreigners are very keenly alive to the consequence of this abstraction of their best artists, and in the Report of the French Jurors we find the following remark:—"It may not be useless to add here that England is in another respect our competitor by carrying off our designers. For many years her manufactories have attracted them by the very high wages with which their services are remunerated. But it is a very remarkable fact, that these artists have often lost, after sojourning some time on the other side of the Channel, the superiority of taste by which they were previously distinguished. It is easy to understand, however, that this loss diminishes, day by day, according as public taste in England improves." The first statement in this extract is incontrovertible; the latter we can only admit subject to exceptions, which it is not our present purpose to consider.

The necessity for *special practical direction* in the tuition of the Schools of Art was acknowledged and enforced at their foundation. The official formula, signed upon the introduction of a pupil, distinctly requires notification as to the branch of manufacture in reference to which the instruction was to be directed; thus proving that the plan was intended to work practically. But to what agents was its operation entrusted?

In nearly every instance the *masters* appointed had no *practical knowledge* of the specialties of the manufactures in connection with which they were to direct the studies of their pupils. Indeed, by a seemingly wanton perversity, those masters who did possess some insight into the processes of particular branches of industrial Art were located in the seats of manufactures having totally different requirements of which they knew nothing.

There must be something palpably wrong in the direction of an institution so powerful in the *prestige* of its position, and so strong in the necessity for its action, that such apathy can now exist towards it. Our Art-workmen are sufficiently alive to the value of any instruction which, by elevating them in the scale of labour, would also enhance the money return attaching to its execution. Had the teaching of the schools but been sufficiently practical, had the services of those who had attended their classes been, from this fact, more eagerly sought by employers, and more

liberally remunerated (which must have resulted had it been successful), who can doubt the influence that such results would have had in drawing the working population within their ranks? No prejudice or indifference could have withstood influences so encouraging and so conclusive. There are courses of instruction, to the study of which it is difficult to enlist the general sympathy of the working classes, as being purely instructive and non-productive as to monetary considerations; but here was a necessary, and, above all, a remunerative task; this tuition was offered with the strongest of all inducements—personal profit. It boasted a money value in the labour market; it became essentially a *pocket question*, and, as such, ensured consideration. Watchful eyes, whose scrutiny was sharpened by self-interest, were directed to the advantages resulting to those who entered the lists of the educational arena, and after a vigilance extending over nearly a quarter of a century, what do they see? the Schools of Art *standing upon their defence*, and the judgment of the country strangely balanced between acquittal and condemnation!

With the strong and widely prevalent predisposition that existed in their favour, with their vast resources and still more powerful influence, our Schools of Art, had they been rightly and consistently administered, must have rendered all inquiries into what they had accomplished simply absurd. They might have accomplished exactly what they have failed to accomplish—they might have established themselves in the hearts of the entire community at home, and they might at the same time have proved to all foreign competitors that first-rate teaching of Art had made both first-rate students and first-rate workers. From whatever quarter we derive our evidence upon the working and the results of our Schools of Art, we have brought before us the existence of a certain degree of hopeful belief that the Schools have already proved of much value and done much good, coupled with a still more decided conviction that their useful and beneficial capabilities admit of far greater development under an improved system of administration. Such an estimate of our Schools of Art would have been sufficiently satisfactory, because it would have been most decidedly encouraging, fifteen (or, perhaps, even ten) years ago; but now we look for something much more substantial than the highest possible encouragement, when we ask, or when we are asked, "What our Schools of Art have done?" Our present answer to this question in plain fact amounts to an admission that these schools, through the pernicious influences of their direction and management, have signally failed.

In this notice we have restricted our comments to an examination of the results of the past; reserving for another occasion a detail of our views as to such modifications in the future direction of Schools of Art as, we believe, would work out the object for which they were established. We know that Schools of Art are most necessary and all important. We are convinced that they may be made pre-eminently popular. We possess schools that only require correct, judicious, attractive, and earnest working. Our course lies open plainly, therefore, before us. One of the things that our Schools of Art have done, is to show us that we must re-model them with a strong hand, and that their eventual complete success depends upon the wisdom and the energy with which in time to come they may be governed and directed.

We have faith and hope in the course that Parliament will be called upon to adopt during the next session, and willingly abide the issue.

THE GENIUS OF COMMERCE.

FROM THE STATUE BY G. FONTANA.

SCULPTURE, from its very nature, is less suited to allegory than painting. The absolute simplicity of treatment required by the former art leaves but little margin, so to speak—and especially in the representation of some subjects—for anything beyond the merest symbolism. Ornamental accessories to any extent, and other accompaniments, such as groups of figures, which would be perfectly legitimate in an allegorical picture, are entirely out of place in a piece of sculpture, unless it be a frieze or a *relievo* of any kind, and then they should be introduced but sparingly, so as not to interfere with the simplicity and dignity of the work. And because the sculptor is thus limited in his means and appliances, and is restricted within the very narrowest allowed to Art, he has the more difficult task to perform when he undertakes such a production.

Certain moral virtues, as they are ordinarily termed, and some of the then known sciences, were probably made the subjects of treatment by ancient sculptors, but their works were principally confined to the representation of their deities, their heroes, and rulers. Commerce in the cities where Art flourished most, was comparatively but a small and indifferent item in the social economy of the people. The Greeks and Romans held in far greater esteem the galleys that bore them against the enemy, than the ships which carried to them the rich merchandise of the world. In the middle ages Genoa and Venice were the great commercial depots of Europe; but we have no evidence that the Italian sculptors of that period made its maritime importance the subject of their chisels. It remained for this our age and country of "industries" to personify at least one of its characteristics in marble, and an Italian sculptor has accomplished the task in the 'Genius of Commerce,' which appears in the accompanying engraving.

Though Signor Fontana is a native of Italy, he has been long domiciled among us; and, influenced by what must so constantly meet his sight in the vast trading port of London, we cannot be surprised to find it has suggested a subject for his art. Though the introduction of steam has somewhat changed the appearance of the "Pool" of the Thames since Thomson described it and its banks and streets on either side, the poet's lines may still be applied to them:—

"Then Commerce brought into the public walk
The busy merchant; the big warehouse built;
Raised the strong crane; choked up the loaded street
With foreign plenty;* and thy stream, O Thames,
Large, gentle, deep, majestic, king of floods!
Chose for his grand resort. On either hand,
Like a long wintry forest, groves of masts
Shot up their spires; the belling sheet between
Possessed the breezy void; the sooty hulk
Steered sluggish on; the splendid barge along
Rowed, regular, to harmony; around,
The boat, light skimming, stretched its oary wings;
While deep the various voice of fervent toil
From bank to bank increased; whence, ribbed with oak,
To bear the British thunder, black and bold,
The roaring vessel rushed into the main."

We have intimated that there are some allegorical subjects difficult to embody in sculpture to render them intelligible, and this is one of them; but the sculptor has given to the figure a significant meaning. The 'Genius of Commerce' is represented as a boy, symbolical of growth and expanding powers; with wings, which may be an allusion to the sails of a ship, or to show that commerce takes the range of the whole world. In one hand he holds a purse of gold, the object of the merchant's speculation; in the other a scroll, which may be taken for a bill of lading or an invoice. The pedestal supporting the figure is intended for a roll or bale of merchandise; while the expression of the boy's face, coupled with his clutch of the gold, is indisputable evidence of the commercial venture having proved profitable. Signor Fontana has produced a very pleasing statue out of a subject that could scarcely promise so much.

* If Thomson had lived in our day, how much more reason would he have found for expressing himself thus.

HISTORY OF CARICATURE AND OF GROTESQUE IN ART.

BY THOMAS WRIGHT, M.A., F.S.A.

THE ILLUSTRATIONS BY F. W. FAIRHOLT, F.S.A.

CHAPTER XXII.—The lesser caricaturists of the reign of George III.—Paul Sandby.—Collet; the Disaster, and Father Paul in his Cups.—James Sayer; his caricatures in support of Pitt, and his reward.—Carlo Khan's Triumph.—Bunbury; his caricatures on horsemanship.—Woodward; General Complaint.—Rowlandson's influence on the style of those whose designs he etched.

THE school of caricature which had grown amid the political agitation of the reigns of the two first Georges, gave birth to a number of men of still greater talent in the same branch of Art, who carried it to its highest degree of perfection during that of George III. Among them are the three great names of Gillray, Rowlandson, and Cruikshank, and a few who, though second in rank to these, are still well remembered for the talent displayed in their works, or with the effect they produced on contemporaries. Among these the principal were Paul Sandby, John Collet, Sayer, Bunbury, and Woodward.

Sandby has been spoken of in the last chapter. He was not by profession a caricaturist, but he was one of those rising artists who were offended by the sneering terms in which Hogarth spoke of all artists but himself, and he was foremost among those who turned their satire against him. Examples of his caricatures upon Hogarth have already been given, sufficient to show that they display skill in composition as well as a large amount of wit and humour. After his death, they were republished collectively, under the title, "Retrospective Art, from the Collection of the late Paul Sandby, Esq., R.A." Sandby was, indeed, one of the original members of the Royal Academy. He was an artist much admired in his time, but is now chiefly remembered as a topographical draughtsman. He was a native of Nottingham, where he was born in 1732, and he died on the 7th November, 1809.

John Collet, who also has been mentioned in a previous chapter, was born in London in 1725, and died there in 1780. Collet is said to have been a pupil of Hogarth, and there is a large amount of Hogarthian character in all his designs, and few artists have been more industrious and produced a greater number of engravings. He worked chiefly for Carrington Bowles, in St. Paul's Churchyard, and for Robert Sayers, at 53, Fleet Street. Those published by Bowles were engraved generally in mezzotint, and highly coloured for sale; while those published by Sayers were usually line engravings, and sometimes remarkably well executed. Collet chose for his field of labour that to which Hogarth had given the title of comedy in Art, but he did not possess Hogarth's power of delineating whole acts and scenes in one picture, and he contented himself with bits of detail and groups of characters only.



Fig. 1.—A DISASTER.

His caricatures are rarely political—they are aimed at social manners and social vanities and weaknesses, and altogether they form a singularly



ENGRAVED BY J H BAKER FROM THE STATUE BY G FONTANA

LONDON JAMES S VIRTUE



curious picture of society during an important period of the last century. The first example I give is taken from a line engraving, published by Sayers in 1776. At this time the natural adornments of the person in both sexes had so far yielded to artificial ornament, that even women cut off their own hair in order to replace it by an ornamental *peruque*, supporting a head-dress, which varied from time to time in form and in extravagance. Collet has here introduced to us a lady who, encountering a sudden and violent wind, has lost all her upper coverings, and wig, cap, and hat are caught by her footman behind. The lady is evidently suffering under the feeling of shame; and hard by, a cottager and his wife, at their door, are laughing at her discomfiture.



Fig. 2.—FATHER PAUL IN HIS CUPS.

jects of devotion, the abbess of St. Ursuline and the blue-eyed nun of St. Catherine's. The "blue-eyed nun" is, perhaps, the lady seen through the window, and the patron saint of her convent is represented in one of the pictures on the wall. There is great spirit in this picture, which is entitled 'Father Paul in his Cups, or the Private Devotions of a Convent.' It is accompanied with the following lines:—

"See with these friars how religion thrives,
Who love good living better than good lives;
Paul, the superior father, rules the roast.
His god's the glass, the blue-eyed nun his toast.
Thus priests consume what fearful fools bestow,
And saints' donations make the bumpers flow.
The butler sleeps—the cellar door is free—
This is a modern cloister's piety."

From Collet to Sayer we rush into the heat—I may say into the bitterness—of politics, for James Sayer is known, with very trifling exceptions, as a political caricaturist. He was the son of a captain of a merchant ship at Great Yarmouth, but was himself put to the profession of an attorney. As, however, he was possessed of a moderate independence, and appears to have had no great taste for the law, he neglected his business, and, with considerable talent for satire and caricature, he threw himself into the political strife of the day. Sayer was a bad draughtsman, and his pictures are produced more by labour than by skill in drawing, but they possess a considerable amount of humour, and were sufficiently severe to obtain popularity at a time when this latter character excused worse drawing even than that of Sayer. He made the acquaintance and gained the favour of William Pitt, when that statesman was aspiring to power, and he began his career as a caricaturist by attacking the Rockingham ministry in 1782—of course in the interest of Pitt. Sayer's earliest productions which are now known, are a series of caricature portraits of the Rockingham administration, that appear to have been given to the public in instalments, at the several dates of April 6, May 14, June 17, and July 3, 1782, and bear the name of C. Bretherton as publisher. He published his first veritable caricature on the occasion of the ministerial changes which followed the death of Lord Rockingham, when Lord Shelburne was placed at the head of the cabinet, and Fox and Burke retired, while Pitt became Chancellor of the Exchequer. This caricature, which bears the title of 'Paradise Lost,' and is, in fact,

A bill fixed against a neighbouring wall announces "A Lecture upon Heads."

At this time the "no-papery" feeling ran very high. Four years afterwards it broke out violently in the celebrated Lord Gordon riots. It was this feeling which contributed greatly to the success of Sheridan's comedy of "The Duenna," brought out in 1775. Collet drew several pictures founded upon scenes in this play, one of which is given in our cut No. 2. It forms one of Carrington Bowles's rather numerous series of prints from designs by Collet, and represents the well-known drinking scene in the convent, in the fifth scene of the third act of "The Duenna." The scene, it will be remembered, is "a room in the priory," and the excited monks are toasting, among other ob-

a parody upon Milton, represents the once happy pair, Fox and Burke, turned out of their paradise, the Treasury, the arch of the gate of which is ornamented with the heads of Shelburne, the prime minister, and Dunning and Barré, two of his staunch supporters, who were considered to be especially obnoxious to Fox and Burke. Between these three heads appear the faces of two mocking fiends, and groups of pistols, daggers, and swords. Beneath are inscribed the well-known lines of Milton—

"To the eastern side
Of Paradise, so late their happy seat,
Waved over by that flaming brand, the gate
With dreadful faces thronged and fiery arms!
Some natural tears they drop, but wipe them soon.
The world was all before them, where to choose
Their place of rest, and providence their guide,
They, arm in arm, with wand'ring steps, and slow,
Thro' Eden took their solitary way."

Nothing can be more lugubrious than the air of the two friends, Fox and Burke, as they walk away, arm in arm, from the gate of the ministerial



Fig. 3.—A CONTRAST.

paradise. From this time Sayer, who adopted all Pitt's virulence towards Fox, made the latter a continual subject of his satire. Nor did this

zeal pass unrewarded, for Pitt, in power, gave the caricaturist the not un lucrative offices of marshal of the Court of Exchequer, receiver of the sixpenny duties, and cursoritor. Sayer was, in fact, Pitt's caricaturist, and was employed by him in attacking successively the coalition under Fox and North, Fox's India Bill, and even, at a later period, Warren Hastings on his trial.

I have already remarked that Sayer was almost exclusively a political caricaturist. The exceptions are a few prints on theatrical subjects, in which contemporary actors and actresses are caricatured, and a single subject from fashionable life. A copy of the latter forms our cut Fig. 3. It has no title in the original, but in a copy in my possession a contemporary has written on the margin in pencil that the lady is Miss Snow and the gentleman Mr. Bird, no doubt well known personages in contemporary society. It was published on the 19th of July, 1783.

One of Sayer's most successful caricatures, in regard to the effect it produced on the public, was that on Fox's India Bill, published on the 5th of September, 1783. It was entitled 'Carlo Khan's Triumphal Entry into Lendenhall Street,' Carlo Khan being personified by Fox, who is carried in triumph to the door of the India House on the back of an elephant, which presents the face of Lord North. Burke, who had been the principal supporter of the bill in debate, appears in the character of the imperial trumpeter, and leads the elephant on its way. On a banner behind Carlo, the old inscription, "The Man of the People," the title popularly given to Fox, is erased, and the two Greek words, ΒΑΣΙΛΕΥΣ ΒΑΣΙΛΕΩΝ, "king of kings," substituted in its place. From a chimney above, the bird of ill omen croaks forth the doom of the ambitious minister, who, it was pretended, aimed at making himself more powerful than the king himself; and on the side of the house just below we read the words—

"The night-crow cried foreboding luckless time.
Shakespeare."

Henry William Bunbury belonged to a more aristocratic class in society than any of the preceding. He was the second son of Sir William Bunbury, Bart., of Mildenhall, in the county of Suffolk, and was born in 1750. How he first took so zealously to caricature we have no information, but he began to publish before he was twenty-one years of age. Bunbury's drawing was bold, and often good, but he had little skill in etching, for some of his earlier prints, published in 1771, which he etched himself, are rather coarsely executed. His designs were afterwards engraved by various persons, and his own style was sometimes modified in this process. His earlier prints were etched and sold by James Bretherton, who has been already mentioned as publishing the works of James Sayer. This Bretherton was in some esteem as an engraver, and he also had a print-shop at 132, New Bond Street, where his engravings were published. James had a son named Charles, who displayed great talent at an early age, but he died young. As early as 1772, when the macaronis (the dandies of the eighteenth century) came into fashion, James Bretherton's name appears on prints by Bunbury as the engraver and publisher, and it occurs again as the engraver of his print of 'Strephon and Chloe' in 1801, which was published by Fores. At this and a later period some of his designs were engraved by Rowlandson, who always transferred his own style to the drawings he copied. A remarkable instance of this is furnished by a print of a party of anglers of both sexes in a punt, entitled 'Anglers of 1811' (the year of Bunbury's death). But for the name, "H. Bunbury, del.," very distinctly inscribed upon it, we should take this to be a genuine design by Rowlandson; and in 1803 Rowlandson engraved some copies of Bunbury's prints on horsemanship for Ackermann, of the Strand, in which all traces of Bunbury's style are lost. Bunbury's style is rather broadly burlesque.

Bunbury had evidently little taste for political caricature, and he seldom meddled with it. Like Collet, he preferred scenes of social life, and humorous incidents of contemporary manners, fashionable or popular. He had a great taste for caricaturing bad or awkward horsemanship or unmanageable horses, and his prints of such

subjects were numerous and greatly admired. This taste for equestrian pieces was shown in prints published in 1772, and several droll series of such subjects appeared at different times, be-



Fig. 4.—HOW TO TRAVEL ON TWO LEGS IN A FROST.

tween 1781 and 1791, one of which was long famous under the title of "Geoffrey Gambado's Horsemanship." An example of these incidents of horsemanship is copied in our cut No. 4, where

a not very skilful rider, with a troublesome horse, is brought to an unpleasant halt by the state of the ground. It is entitled 'How to travel on two Legs in a Frost,' and is accompanied with the motto, in Latin, "*Ostendunt terris hunc tantum fata, neque ultra esse finem.*"

Occasionally Bunbury drew in a broader style of caricature, especially in some of his later works. Of our examples of this broader style, the first, our cut No. 5, entitled 'Strephon and Chloe,' is dated the 1st of July, 1801. It is the very acme of sentimental courtship, expressed in a spirit of drollery which could not easily be excelled. The next group (cut No. 6), from a similar print published on the 21st of July in the same year, is a no less admirable picture of overstrained politeness. It is entitled in the original, 'The Salutation Tavern,' probably with a temporary allusion beyond the more apparent design of the picture. Bunbury, as before stated, died in 1811. It is enough to say that Sir Joshua Reynolds used to express a high opinion of him as an artist.

Bunbury's prints rarely appeared without his name, and, except when they had passed through the engraving of Rowlandson, are easily recognised. No doubt his was considered a popular name, which was almost of as much importance as the print itself. But a large mass of the caricatures published at the latter end of the last century and the beginning of the present, appeared anonymously, or with imaginary names. Thus a political print, entitled 'The Modern Atlas,'



Fig. 5.—STREPHON AND CHLOE.

bears the inscription "Mas' Hook fecit;" another, entitled 'Farmer George delivered,' has that of "Poll Pitt del." "Everybody delin," is inscribed on a caricature entitled 'The Lover's Leap;' and one which appeared under the title of 'Veterinary Operations,' is inscribed "Giles Grinagain fecit." Some of these were probably the works of amateurs, for there appears to have

been many amateur caricaturists in England at that time. In a caricature entitled 'The Scotch Arms,' published by Fores on the 3rd of January, 1787, we find the announcement, "Gentlemen's designs executed gratis," which means, of course, that Fores would publish the caricatures of amateurs, if he approved them, without making the said amateurs pay for the engraving. But



Fig. 6.—A FASHIONABLE SALUTATION.

also some of the best caricaturists of the day published much anonymously, and we know that this was the case to a very great extent with such artists as Cruikshanks, Woodward, &c., at all events until such time as their names became sufficiently popular to be a recommendation to the print. It is certain that many of Woodward's designs were published without his name.

Such was the case with the print of which we give a copy in our cut No. 7, which was published on the 5th of May, 1796, and which bears strongly the marks of Woodward's style. The spring of this year, 1796, witnessed a general disappointment at the failure of the negotiations for peace, and therefore the necessity of new sacrifices for carrying on the war, and of increased taxation. Many

clever caricatures appeared on this occasion, of which this by Woodward was one. Of course, when war was inevitable, the question of generals was a very important one, and the caricaturist pretends that the greatest general of the age was "General Complaint." The general appears here with an empty purse in his right hand, and in his left a handful of papers containing a list of bankrupts, the statement of the budget, &c. Four



Fig. 7.—GENERAL COMPLAINT.

lines beneath, in rather doggerel verse, explain the situation as follows:—

"Don't tell me of generals rais'd from mere boys,
Though, believe me, I mean not their laurel to taint;
But the general, I'm sure, that will make the most noise,
If the war still goes on, will be General Complaint."

There was much of Bunbury's style in that of Woodward, who had a taste for the same broad caricatures upon society, which he executed in a similar spirit. Some of the *suites* of subjects of this description that he published, such as the series of the "Symptoms of the Shop," those of "Everybody out of Town" and "Everybody in Town," and the "Specimens of Domestic Phrensy," are extremely clever and amusing. Woodward's designs were also not unfrequently engraved by Rowlandson, who, as usual, imprinted his own style upon them. A very good example of this practice is seen in the print of which we give a copy in our cut No. 8. Its title, in the original,



Fig. 8.—DESIRE.

is 'Desire,' and the passion is exemplified in the case of a hungry schoolboy watching through a window a jolly cook carrying by a tempting plum-pudding. We are told in an inscription underneath:—"Various are the ways this passion might be depicted; in this delineation the subjects chosen are simple—a hungry boy and a plum-pudding." The design of this print is stated to be Woodward's; but the style is altogether that of Rowlandson, whose name appears on it as the etcher. It was published by R. Ackermann, on the 20th of January, 1800. Woodward is well known by his prolific pencil, but so little is now known of him, that I cannot state the date either of his birth or of his death.

MINOR TOPICS OF THE MONTH.

THE ROYAL ACADEMY PROFESSORSHIP OF PAINTING.—Mr. Solomon Hart having resigned this office, the Royal Academy will in due course be called upon to appoint a successor. It is rumoured that Mr. O'Neil is to be promoted to that honour; on what grounds it would be difficult to say. He is an Associate and not a member; but he is not therefore disqualified. The "Forty" have of late years found it difficult to obtain professors who are full members, and, perhaps wisely, resolved to obtain vigour from the younger branches. Mr. O'Neil cannot well claim the onerous and important post as a recognition of his merit as an artist. His paintings are certainly not of the first class. Neither did Mr. Hart occupy the position because of his superior skill in painting. But Mr. Hart is learned in Art: his theories are better than his practice. There are few more accomplished critics or judges of excellence. We have yet to learn that Mr. O'Neil comes before the profession thus recommended. Possibly he may be a scholar and also a teacher; possibly, too, the artists generally may feel justified in tendering to him the homage and honour they withheld from his predecessor.

THE ATHENÆUM CLUB.—A feeling, amounting to indignation, has been very generally excited in "the profession," at the rejection by this club of an architect, who had maintained his right to admission by a long career of public usefulness second to that of no man living. That right was based, not only on a series of important public services, the value of which cannot be overrated: the position of the gentlemen in question is a very high one. Possessed of ample independence, and character without a blot, he is universally respected and esteemed; in a word, society owes him a debt which it might be supposed any institution or club would rejoice, though but in part, to pay. He is the author of several books of great public benefit, published with no view to gain; and he has upheld, without fee or reward, for more than a quarter of a century, one of the best of our public institutions—an institution of incalculable service to artists and to Art. He would have honoured the Athenæum more than the Athenæum can honour him. It is to be deplored that a society such as the Athenæum, which was especially founded, and is assumed to be maintained, to confer its medium of honour upon just such men as the one they have rejected, should be inaccessible to them. In England, men of science have few opportunities of receiving recognition: the artist has still less; but the man of letters has absolutely none. Soldiers and sailors have abundant means of gaining distinctions; the private and the general have their medals; but he who fights and wins in the victories of peace, the nation takes no note of. A shadow of reward for such "warriors" in the battle of life, is supposed to be provided by the Athenæum Club. That supposition is a mistake. A rich man can easier pass through the door in Waterloo Place than can he who has made humanity his debtor for all time.

THE WINTER EXHIBITION will open early in October, as heretofore, under the direction of Mr. H. Wallis. Hitherto it has been one of the most attractive exhibitions of the metropolis, and we cannot doubt its being so again. Moreover it has been very serviceable to artists. Here some of their best works have been seen, and here many younger aspirants for fame have found patrons; some who might have been overlooked in a crowd have been rightly estimated and duly recognised in Pall Mall. Mr. Wallis, we believe, means to continue his plan of awarding premiums to the most meritorious pictures; such, that is to say, as have not been previously exhibited.

MR. BUTTERY, the eminent picture restorer, has been commanded by her Majesty to "restore" Mulready's admirable painting, 'The Wolf and the Lamb.' He has thoroughly succeeded in accomplishing a task of no common difficulty—a task which Mulready himself is known to have abandoned as hopeless, the work being full of cracks, and having so completely "gone," as apparently to render futile any effort at restoration. When engraving this picture for "the Royal Gallery," the artist found it impossible to copy it

without the aid of a print previously engraved. There were parts that he could not make out. Under the hands of Mr. Buttery, it is not too much to say the painting is as perfect as it was when it left the easel of the artist. No portion of it has been repainted: the cracks have merely been filled up with a brush as fine as a needle; that is Mr. Buttery's peculiar art. This restoration is a very remarkable success. It gives us back one of the best productions of the great master.

THE DUKE OF CAMBRIDGE.—A series of seven "cartes" of the Duke has been issued by Messrs. Maull and Polyblank of Piccadilly. They are perfect examples of the art—admirable in pose, and excellent in execution. They represent the royal sitter as the very model of a genial and robust English gentleman, with a fine head and expressive face, characteristic of the *bonhomie* for which the Duke has always been famous at home and abroad.

THE LATE W. BEHNES.—We much regret to know that the project for erecting a simple monument on the grave, in Kensal Green Cemetery, of this distinguished sculptor, and for placing a bust of him in some public institution connected with Art, is not making the progress it deserves. The sum required is by no means large, and there must be many who appreciated his genius and esteemed the large-heartedness of the man, while they lamented his weaknesses, to whom the fact we now state has only to be known and their aid would be readily granted. Mr. Morton Edwards, 5, George Street, Hanover Square, will gladly receive any subscriptions that may be forwarded to him, or they may be paid into the bank of Messrs. Coutts.

CRYSTAL PALACE PICTURE GALLERY.—Among the more recent sales of this collection is Coessin de la Fosse's large picture of the 'Lion Hunt by Arabs,' to which was awarded lately the prize for the best painting by a French artist. The sales in the Gallery this season have now reached the sum of £7,000.

THE COLLECTION OF MR. MORBY, in Cornhill, contains direct from the easel a small picture by Mr. Faed called the 'Shepherd's Ballad,' showing simply a Highland shepherd reading a ballad to a girl. It is generally low in tone, but is the most perfect of all the small pictures of this artist. An 'Egyptian Corps de Garde,' by Jerome, presents two lounging figures in admirably picturesque costume, and all the characters in M. Jerome's works look as if their clothes were made for them, and not fitted on for the nonce. 'The First-Born,' by G. Smith, a mother playing with her child in the cradle, has much of that *finesse* which has made Mr. Smith's reputation. In 'The Honeymoon—First Quarter,' by Mr. Leighton, we see an artist sketching, with his young wife by his side, absorbed in the work he is engaged in. It is always refreshing to look at Patrick Nasmyth: there are by him two small pictures of great beauty in this collection. In Willems (of the Belgian school) we recognise a pupil of Gerard Terburg. It matters not that one lives in 1864 and the other flourished in 1664—the white satin of both is inimitable. 'The Young Serenader,' by Gale, is a fresh and chubby boy tied to an unmanageable Spanish guitar. A brilliant study of two life-sized female figures, by Baxter, has all the sweetness of colour that distinguishes his best works. There are also many pictures which we see again with much pleasure, as 'Dutch Boats off Scheveling,' by Cook; 'The Hayfield,' Linnell; 'Coast Sunset,' by Dawson; 'Billingsgate at Six in the Morning,' G. E. Hicks; and others.

NORTH LONDON INDUSTRIAL EXHIBITION.—It was first intended that this exhibition should be held in the smaller of the Agricultural Halls at Islington, but two thousand applications for space having been made before the end of September, it has been found necessary to cede the larger hall for the purposes of the exhibition, which was, we believe, opened on the 17th of October, Earl Russell presiding. Our sheets were already at press, so that any further notice must be deferred.

A BALANCE-SHEET has been issued by the Treasurers of the Art-exhibition for the relief of the distress in the cotton districts, by which it appears that the large sum of £2,550 has been realised and paid over for distribution. The

receipts for pictures, drawings, publications, and objects of Art, amounted to £2,656 0s. 7d., for catalogues £57 19s. 6d., and for admissions £294 2s. 6d.; making a total of £3,008 2s. 7d. Whence was deducted £450 7s. 5d. for framing, hanging, packing, wages, printing, &c., together with £7 15s. 2d. balance in hand to defray the cost of printing and posting the balance-sheet. The delay in the production of this balance-sheet is accounted for by the fact that the accounts were kept open until recently in order to dispose of the surplus copies of the Lancashire poems and some objects of Art.

The inhabitants of Melbourne are desirous of having a statue of Shakspeare: subscriptions are being collected for this object.

MANY of our readers, in all probability, saw Mr. Holman Hunt's beautiful picture, 'The Afterglow in Egypt,' when exhibited this season in Hanover Street. M. Morelli, of Paris, is to engrave it, as a pendant to Mr. Hunt's 'Light of the World.' It may, or may not be, a fancy of the owner to have the work done abroad; but it seems as if line-engraving was at a low ebb in this country, when preference is given to a foreigner. Our line-engravers are not so burdened with work as to compel them to refuse commissions.

THE SCHOOL OF ART proposed to be founded in the north of London district, has met with so little success that the honorary secretary, Mr. Houle, after spending nearly £70 out of his own pocket in endeavouring to carry out his scheme, has been compelled to abandon it. We have ourselves had some experience of the indifference to Art-matters which pervades that region, and are therefore not surprised at the result, however much we regret it.

STATUE OF SIR JAMES OUTRAM.—The Thames Embankment Committee have forwarded to the members of the Metropolitan Board of Works the following resolution:—"That having considered the letter from the First Commissioners of her Majesty's Works, &c., relative to the erection of a statue of Sir James Outram on land reclaimed from the Thames Embankment, they are of opinion that the application should receive the most favourable consideration of the Board; the question of the exact site, and other details, being reserved for future determination." The Board of Works has, it is understood, sanctioned the proposal.

THE LATE CAPTAIN SPEKE.—Sir Roderick Murchison has publicly announced that he, in conjunction with many of his friends who take an interest in geographical matters, purposes adopting measures for erecting a suitable memorial commemorating the services of Captain Speke. The portrait, by H. W. Phillips, of Captain Speke, which, with that of Captain Grant, and of Timbo, a young native from the country of the Upper Nile (in one composition), was exhibited at the Royal Academy, is now shown at Mr. Hogarth's, in the Haymarket, in a very favourable light. Mr. Papworth has received a commission from Mr. R. A. Kinglake, a Somersetshire gentleman, who takes much interest in the Fine Arts, to execute a bust of the late Captain Speke, whose premature death has caused such universal regret throughout the country. The bust is to be placed in the Shire Hall.

A MARBLE BUST of the late Sir G. Cornwall Lewis, by Mr. Weekes, R.A., has recently been placed in Westminster Abbey. A contemporary very properly enters his protest against the introduction of such a work into such an edifice. Churches, and especially those of Gothic architecture, are altogether unsuited for any sculpture except those of a strictly monumental character: to use them otherwise is to convert them into a sculpture gallery, and thereby to detract from their sacred purposes. But if no other edifice than a church could be found for the bust, why not, it is asked, use St. Paul's? Here is ample room, while the Abbey is overcrowded: the Cathedral is all too barren of sculptured works, and these statues and busts do not present that incongruous appearance which they do within the venerable walls of Westminster. After all, the only remedy for such misappropriations is a national sculpture gallery, in which the figures of the illustrious dead may find, and would have, a fitting resting-place. We want, in fact, an English Pinacotheca.

REVIEWS.

GUIDE DE L'AMATEUR DE PORCELAINES ET DE POTERIES; ou Collection complète des Marques de Fabriques de Porcelaines et de Poteries de l'Europe et de l'Asie. Par Dr. J. G. THEODORE GRAESSE. Published by WERNER, Dresden; WILLIAMS AND NORGATE, London.

A taste for "collecting" is manifestly on the increase, and it pervades all ranks, so that those who cannot afford to collect porcelain, content themselves by collecting postage-stamps. There are aids also at hand for all, by which they may extend their knowledge; costly books like Brogniart for one class, or humbler manuals for the stamp-collector. Hence there is "a meaning in the madness" of such as gather carefully; and it is not simply gathering without a motive large heap of odds and ends, confusing to all who see them and conflicting in themselves, but, generally, sensible attempts at illustrating the art or custom of a particular period. It is but recently that this correct understanding of the utility of collections was arrived at by the great mass of people, and still more recently that it has been acted upon; but as it is manifestly impossible for private individuals to rival our public collections, they have in many instances done what they are best able to do, that is, take up one branch of the study, and confining themselves to that, end in obtaining small collections more perfect of their kind than larger public gatherings are likely to be. In this way Dresden and Sévres porcelain, Venetian glass, old German pottery, the pottery of the lesser factories, or the exquisite works of Wedgwood, may each become a subject worthy of time and money, and perfectly and beautifully illustrate some branch of the Ceramic Art.

The distinguishing marks on pottery were, a few years ago, known to very few persons; half-a-dozen of the great factory marks were all that in general could be distinguished. Brogniart had led the way in adding to this very important branch of knowledge, but his work was expensive, and in very few English hands. At last came Marriott with a large array of engravings copied from original sources, depicting the various marks used by potters of all countries. His useful labours were added to by others, and ultimately we obtained Mr. Chaffers' valuable volume, in which more than one thousand engravings are given from potters' marks, and some history of the potteries.

It was while this useful work was going through the press that Dr. Graesse was similarly employed with his own. From his position as Director of the Japanese Museum at Dresden, he has had peculiar facilities in the study of the porcelain of that country and of China, and this is the really valuable part of his *brochure*; here it is abundant in information, elsewhere it is meagre. The examples given of European marks are by no means large, yet they are valuable as presenting varieties from such as have already been published. The work originated in a laudable desire of its author to add to the stock of general knowledge by what he might chiefly obtain from the remarkable collection in the old Saxon city. He does not give any note of the history of factories or professionals, but simply an array of marks and dates, arranged according to countries; it is therefore a book of pictured reference for collectors' use, and is hence very handy and portable, but also very limited in its scope, and with regard to England is singularly meagre, the marks of Wedgwood absolutely being without mention at all. Its author is, however, honestly aware of his own deficiencies, and solicits information. Even Chaffers, in his more elaborate book, does the same; consequently collectors should transmit to such men all new information they may obtain, and so ultimately complete a work of valuable reference.

THE CHRISTENING. Engraved by J. BALLIN from the Picture by Louis Knaus.

MARGUERITE AT CHURCH. Engraved by A. FRANÇOIS from the Picture by Ary Scheffer.

THE CHRISTIAN MARTYR. Engraved by J. DEMANNEZ from the Picture by Ernest Slingenever. Published by GOUPEL & Co., London, Paris, &c.

We place these three engravings together, not because the subjects present any similarity of character—their titles are sufficient evidence to the contrary—but because they emanate from one publishing house, the eminent firm of Messrs. Goupil & Co. The English public has of late years enjoyed so many opportunities of studying the works of foreign painters in the various exhibitions which have been opened both in the metropolis and elsewhere, that the style and character of the pictures by many of these artists have become almost as familiar to us as those by our fellow-countrymen. Still we are glad

to have this acquaintance renewed and extended by means of the engraver's *burin*, which brings such productions into our own homes, to confirm and enlarge our knowledge of them. And both artists and lovers of Art cannot fail to derive benefit from the best works of foreigners, not only by comparing them with those which are sent forth from our own studios, but from the new ideas they often convey.

Louis Knaus, the painter of 'The Christening,' is a German, and belongs, we believe, to the Berlin school, but his picture, as a composition, shows much of the Wilkie character. In a room of an old-fashioned German domicile a family party is assembled after the ceremony of the baptism has been performed. Father, mother, grandfather, and grandmother, with three or four children of various ages, and various other persons, have congregated in the apartment, where is a large table covered with a clean white cloth, on which the breakfast "things" are laid out. The meal is partly in progress; but the attention of all is fixed on a chubby-faced infant held in the arms of the venerable pastor, who gazes with evident satisfaction on this young lamb of his flock. The composition is well put together, the figures throughout assuming a natural, easy, and unaffected attitude, while the expression of each face is admirably rendered. The old grandfather stands by the side of the minister, and is certainly asking him his opinion of the little one. The mother, in her white christening costume, is seated in a cushioned high-backed chair, looking very delicate, but very lovingly on her child. By her side is her husband, with a youngster on his lap, dipping a long German roll into a cup of coffee. A child six or seven years of age stands on tip-toe in front of the baby, to get a peep at its face, while an urchin of a boy stands by his father, munching a huge slice of bread or cake, and with his pinafore full of fruit. Thus the whole *dramatis persone* are put on the stage, each taking a more or less prominent part in the festive proceedings of the occasion, which has in it no small amount of humorous material. The print, a large one, is engraved in stipple, with an admixture of line in certain portions of the darker parts. It is rich in tone, very delicate in the flesh tints, and as a whole comes out with much power.

Ary Scheffer's 'Marguerite at Church' is a picture of almost world-wide reputation. It has been beautifully engraved, in pure line, by M. François. The figure of the fair maiden kneeling with her head against the book-rest of the pew—the face indicating intense feeling, her prayer-book on the ground, having fallen from her clasped, down-stretched hands—stands out in its black vestment solemn, sad, yet grandly, from the other worshippers, and the "white-robed" priests constituting the secondaries, as it were, of this fine picture.

'The Christian Martyr,' by E. Slingenever, will be remembered as one of the most attractive paintings contributed by foreign artists to the Great Exhibition of 1862. Few, if any works, of whatever school, made a greater impression on the minds of the thousands who crowded the picture galleries. We are pleased to see it again in a form which places it within reach of a very numerous class of purchasers, for the print is not large. It is solidly engraved, and, both as a work of Art, and on account of the great popularity of the subject, it must have a large circulation.

THE SEVEN CARTOONS OF RAPHAEL. Published by CUNDALL, DOWNES, & Co., London.

This is a series of photographic pictures, taken from the original cartoons, by Mr. Thurston Thompson. Often as these celebrated works of the "Prince of Painters" have been made public through the medium of engravings, lithographs, woodcuts, &c., there is ample room for other reproductions, such as these large and vigorous photographs, which in tone and in brilliancy of effect are not only admirable as artistic studies of light and shade, but they convey, perhaps, a more faithful idea of the grand originals than do the most highly-finished engravings.

PORTRAITS OF THE TUDOR FAMILY. Published by CUNDALL, DOWNES, & Co., London.

Among the pictures already executed, or in progress, at the Houses of Parliament, is a number of portraits of the Tudor family, which decorate the Prince's Chamber. These works are painted by Mr. Burchett, of the Science and Art Department, principally from pictures of the periods in which the illustrious personages lived, as Holbein, Mabuse, Lucas de Heere, Titian, Janet; and where such do not exist, from engravings and other well authenticated sources. The list of portraits contains twenty-eight names, including those of Henry VII.; Henry VIII. and his six wives; Queen Mary, and her husband, Philip II. of Spain; Queen Elizabeth;

Lady Jane Grey; James IV. of Scotland; Mary, Queen of Scots, and the Earl of Darnley; James V. of Scotland; and Francis II. of France; Mary of Guise, and others bearing affinity to the Tudor family. The whole of the series of Mr. Burchett's pictures have been photographed by Mr. Thurston Thompson, and the prints from the negatives are being published by Messrs. Cundall & Co., under the authority of the Department of Science and Art. The prints are ten inches in height, and as they come out well, distinctly in all details of costume and arrangement, they form a valuable historic gallery of portraits.

BOOKS FOR THE YOUNG. Published by S. W. PARTRIDGE, London.

On our table lies a number of little volumes which, we believe, owe their origin principally to that indefatigable champion of temperance, order, and all the other social virtues, Mr. Smithies, editor of the *British Workman*, a publication whose value cannot be overrated, so high a tone does it adopt, and so excellent in every respect is the manner in which it is conducted. There is, unquestionably, no periodical of our time which exercises so salutary an influence over the minds and bodies of the masses as this, which circulates by tens of thousands over the length and breadth of the land, enforcing the truths of pure religion and morality wherever it enters.

In the *British Workman*, or in a kindred serial, the *Band of Hope*,—which, if we are not mistaken, Mr. Smithies also edits,—first appeared some of the stories that we recognise again in the prettily bound books before us: or, it may be, that this order has been reversed, and that 'The Little Woodman and his Dog Caesar,' 'Philip Markham's Two Lessons,' and 'The Rod and its Uses,' &c., were originally published in their present form, and afterwards in the sheets of the periodicals referred to. The matter, however, is of small moment, for in whatever shape these tales are presented, they deserve a hearty welcome. Then we have other stories, all in some way or other pointing good morals:—'THE BREWER'S FAMILY,' from the pen of Mrs. Ellis, author of 'Women of England,' and other books: the narrative is simply yet agreeably written, and has enough of plot in it to interest the reader. The story may be profitably read by, and indeed is intended for, others than the young. The moral of 'CROSSES OF CHILDHOOD' is, that it is good for a man to bear the yoke in his youth; that sicknesses and disappointments in early life are wisely ordained for his profit. 'MARIE AND THE SEVEN CHILDREN,' by Mrs. Geldart, is called 'A Story for Elder Girls.' Marie is the eldest of eight children, and on the death of their mother, while she is yet very young, she assumes the part in the household of her father—a poor but well-educated Italian, earning a scanty livelihood as a teacher of languages—of mistress, and manager of his other children. How she performed her duties, and what resulted therefrom, we must leave the reader to find out.

'THE CHILDREN'S PARTY,' by Cousin Helen, relates their adventures during a day's visit at 'Up-land': three or four poetical narratives are agreeable episodes in the principal story. 'HANNAH TWIST' is a young servant-girl, unfortunately possessing a bad temper, which gets her into all kinds of difficulties, even from childhood, and ultimately is the secondary cause of her being apprehended on the charge of murdering the aunt of her mistress, for which she is tried, found guilty, and sentenced to die. But on the very day on which the execution was to take place, a discovery is made that death ensued from the lady having inadvertently poisoned herself.

We may add, that all these books are illustrated with very excellent woodcuts.

JOHN TODD, AND HOW HE STIRRED HIS OWN BROTH-POT. By the Rev. JOHN ALLAN, Author of the 'Lentian,' &c. Published by HOULSTON AND WRIGHT, London.

A cleverly written, vigorous but not very refined, poem, in a humorous strain, intended to convey a lesson on the evils of intoxication; and perhaps on account of this very comparative roughness it is the better adapted to those for whom it is more especially intended. John Todd, a village blacksmith, while engaged on repairing a broth-pot for the landlady of the ale-house he was accustomed to frequent, receives from her such a stinging rebuke on his vicious habits as leads him to renounce them, and to attend in future to his own broth-pot, which his wife and children too often found empty when their necessities required it to be filled.

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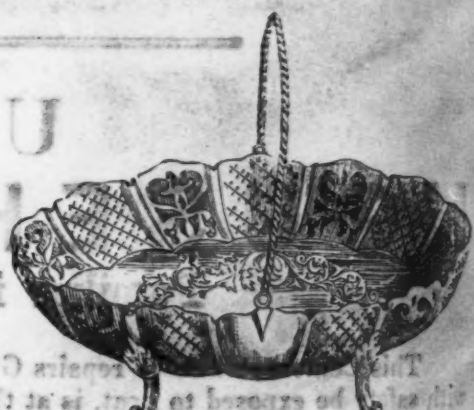


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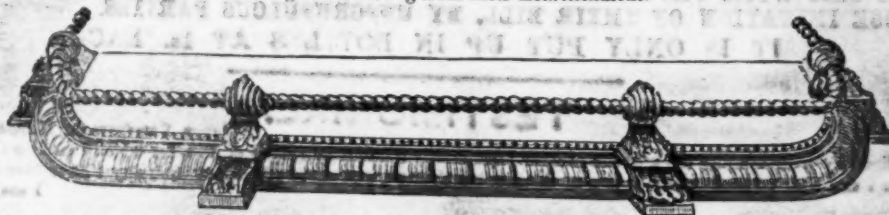


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